

MILITARY

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PAST & PRESENT

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MILITARY MUSEUMS GUIDE

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11

The Royal Guards of France, 1661-1763

RENE CHARTRAND

15

Infrared Surveillance and Concealment

PIET BESS

MILITARY MUSEUM GUIDE

Special feature for the holiday period

27

Croatians in the Thirty Years' War, 1618-48

VELIMIR VUKSIC and DICK FISCHER

34

German Ribbons and Awards for Valour, 1933-1945

BRIAN MOLLOY

36

The Cheshire Volunteer Regiment, 1914-1918

RAY WESTLAKE

38

Afghanistan's Highland Guard

PETER MARTIN

Letters to the Editor.....8 Book Reviews.....20

The Auction Scene9 On the Screen10



Our front cover illustration shows members of the 68th Regiment of Foot during a Napoleonic re-enactment, one of many such events which take place on military museum sites throughout the summer. (Neil Leonard)

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THEODORE EICKE

Although Mr Molloy's paintings of Eicke ('Gallery', 'MI'58) are excellent and certainly convey this most unpleasant man's sinister character admirably, I must point out that the oakleaves on his Brigadeführer collar patches are at the wrong slant. Also, some people may quibble with Mr Bryant's anglicization of SS ranks, which appear to be a mixture of British and American equivalents — not always the same. (The same is true in Mr Williamson's otherwise excellent article on the Leibstandarte 'Adolf Hitler' in the April issue ('MI'59).)

Chris Milson, Cambridge

MASTERTON'S EAGLE

As a devotee of the Richard Sharpe novels and someone who enjoyed the recent television films despite their distortions (the necessity for which I can understand), I particularly found John Sly's article on the 2/87th Foot at Barrosa intriguing ('MI'58). The casualty discrepancies revealed are certainly most odd; has anyone got an explanation? But more than this it demonstrated more clearly than anything else I have come across how artists and novelists take what they want from 'real life' to make their compositions both interesting and understandable, even if what they portray is in fact total fiction

LETTERS TO THE EDITOR

The Editor of *Military Illustrated* welcomes readers' letters, which should be addressed to: The Editor MI, 36 Gannet Lane, Wellingborough, Northants NN8 4NW.

(whether Charles Hamilton Smith or Bernard Cornwell). This prompted me to read Jac Weller's book *Wellington in India* (recently re-issued by Greenhill Books) to see which elements from the battle of Assaye are recreated authentically in the Sharpe novels, and it seems that Mr Cornwell has basically taken three ingredients and moulded them into a composite. Just proves that fact really is usually stranger than fiction!

James Hunter, Birmingham

NSW LANCERS

Congratulations to Robert Wellington on his article on the New South Wales Lancers in your June issue ('MI'61). The regiments of Empire and Commonwealth are too often ignored in favour of the perennial favourites (Napoleonic, ECW, ACW and WWII), and I for one would like to see more along these lines. Please?

Dave Hoy, Sydney

THE CROATIAN WARRIOR

Like many people, I suspect, I am

baffled at the current situation in what used to be Yugoslavia, although I have read a lot about the rival partisan groups during the Second World War. I am looking forward to when this series gets 'up to date' in the hope it will explain things for me. In the meanwhile, I am having fun converting some 25mm figures into Dalmatian Croatian cavalry and eagerly awaiting some more of Mr Vuksic's brilliant illustrations for inspiration for other periods.

Scott Prentice, Edinburgh

95th RIFLES

I have always found Neil Leonard's superb reconstruction photographs of immense value in my modelling, because the detail is incredible. However, I was particularly pleased to see ('MI'60) that he is now diversifying into group shots with a bit of 'action' because I particularly enjoy building small dioramas or 'vignettes'. More, please!

John Simon, Manchester

KING JAMES' FOOT

I rarely have any complaints about 'MI' but I must confess to having been confused (initially) with the captions to Peter Dennis' painting of Royalist troops at Sedgemoor, for the pikeman is on the right (figure 4) and the officer on the left (figure 2). Surely you can be more careful than this?

John McCabe, Hunstanton

(This mistake occurred because Peter was originally going to paint three, not four figures. When this was changed, John Tincey wrote an extra caption for the fourth figure, but neither he nor I saw the painting — due to a production problem — until it was printed Sorry! Ed.)

MAMLUKS

Thank you, 'MI', for having the courage to print those photos of the mediaeval candlestick base in David Nicolle's article on 'Furusiyya' ('MI'60). Although the photographer's problems with illuminating such an awkward-shaped object are obvious, the detail has come through remarkably clearly, and have been a great help in completing my 'A' level project on early Muslim armies.

Barry Reynolds, London NW3

The Zulu War Then and Now by Ian Knight and Ian Castle. Battle of Britain Prints International ('After The Battle'); ISBN 0-900913-75-4; 280pp; mono photos, prints, engravings & maps throughout; index; £24.95

After Zulu (Windrow & Greene) and *Nothing Remains But To Fight* (Greenhill), you might be forgiven for thinking that Ian Knight had practically exhausted the subject of the Zulu War. However, he obviously kept plenty of ammunition in reserve, and the result is another superb book from the publishers of *After the Battle*, combining the now familiar mixture of contemporary illustrations with photographs taken on the spot showing the scene today. (It is to be fervently hoped that, now they have broken away from the Second World War, publishers Winston and Gordon Ramsey will similarly explore other earlier wars and campaigns.)

The text is as well written as we have come to expect from both Ian Knight (who is currently working up a series for 'MI' on Zulu War battlefields from the air) and Ian Castle, and incorporates a great deal of contemporary eyewitness material. The hundreds of illustrations have been well chosen and the results, meaning no disrespect to either the authors or publishers of many other excellent books on the subject, is one which — if you just wanted *one* book on the subject — would be the one most people would choose. Highly recommended.

Gallantry Medals & Awards of the World by John D. Clarke. Patrick Stephens; ISBN 1-85260-303-8; 8pp colour plates, mono illus throughout; glossary, bibliography & index; £18.50.

To the same format as PSL's earlier titles on Axis and Allied combat medals of the Second World War, but with a reduced colour content, this is a handy guide to over 200 of the principal gallantry awards (military and civilian) of 37 nations, from Australia to the former state of Yugoslavia. The period covered stretches from the early 19th century to the Gulf conflict. Each entry includes details of when established and the criteria for award, followed by a description of the medal and its ribbon. In selected instances there is also a brief account of an individual act of heroism leading to an award. There is a photograph accompanying almost every entry, and a good if limited selection of medals and ribbons in colour. Unfortunately, only the obverse is shown. Naturally, most of the awards are well known but there are some delightful 'odd-ball' ones as well. The author, best known for his naval research, has succeeded in compressing an enormous amount of basic information in a compact volume which, while by no means either exhaustive or cheap, will prove useful to many collectors, especially those just starting.

War in the Pacific: Pearl Harbor to Tokyo Bay ed Bernard C. Nalty, technical advisor Russ A. Pritchard. Salamander; ISBN 0-86101-586-X; 304pp; colour and mono photos, paintings and maps throughout; bibliography & index; £29.95.

This lavishly illustrated, large format book must rank as one of the best — if not *the* best — single-volume accounts of the war against Japan, although in this reviewer's opinion it is rather chauvinistic, devoting very little space to either the contribution of the Royal and Commonwealth navies nor the British and other Allied ground forces in the war on the mainland. That criticism aside, it is a scholarly study with the usual high standard of illustrations we have come to expect from Salamander. These include specially commissioned colour photographs of uniforms, protective and camouflage clothing, insignia, medals, weapons (including a good selection of Japanese swords) and personal items of kit, etc., as well as several good figure paintings from Jeff Burn. From this point of view the book represents especially good value for both militaria collectors and figure modellers. The sheer amount of detail is incredible, demonstrating lengthy and painstaking research for which all concerned are to be congratulated.

BOOK REVIEWS

Knight by Christopher Gravett, photography by Geoff Dann. Dorling Kindersley; ISBN 0-7513-6006-6; 64pp; colour throughout; index; £8.99.

We have remarked before on the excellent quality of these 'Eyewitness Guides', and Chris Gravett's *Knight* is no exception. Although obviously aimed at younger readers, the text does not 'talk down' to the reader, while the photographs, of the highest quality, illustrate many details of arms and armour in close-up. These are complemented by a variety of contemporary illustrations from mediaeval manuscripts, etc., and reconstruction photos of models in authentic period costume. Each double-page spread is devoted to a specific subject, from the making of a knight through his arms, armour and accoutrements, to the actual battlefield. There are sections on the castle in war and peace, on siege warfare, archery, hunting and hawking, tournaments and jousts, heraldry and the idea of chivalry, the Crusades, the religious orders, etc., and even (although it seems somehow out of place) a section on the samurai. All in all, a beautifully produced book well worth owning, especially at this price.

The Editor welcomes books for review which should be sent to: 36 Gannet Lane, Wellingborough, Northants NN8 4NW

THE AUCTION SCENE

ONE OF THE most common topics of conversation among those involved in auctions during recent weeks has been the seven million pound calculator. In case there is anybody who missed the story, it concerns an early hand-operated calculator that was known to be extremely rare. It was estimated by Christies at around £30,000. To the amazement of everybody, auctioneers included, and the delight of the vendor, it sold for around £7 million. This is the supreme example of the fallibility of all price estimating and all those reference books that give nice sets of values for everything. The price paid on the day of the sale depends on many factors and one of those must be the bidders attending the sale which is something nobody can guess in advance. On this occasion there were two bidders each determined to have the piece and, having enormous reserves behind them, they pushed the bidding up and up until one reached their limit. It is quite certain that were a similar object to turn up in a future sale it is extremely unlikely that it would realise anything like this price.

Just as competition affects price so does fashion. At the moment the Zulu War is one of the 'in' topics. There have been a number of very good books on the subject published recently and the interest generated has already begun to affect the market. Kent Sales report rising prices for anything connected with that period with fairly ordinary assegais and shields fetching higher prices than ever before.

Sales at this popular venue also indicates a continuing increase in interest in one or two fields that are a little unusual such as military watches, whilst military uniforms continue to sell well. At one time bayonets were the first step for the budding young collector and it may be that the recession's rumoured demise is increasing pocket money supplies for these lower priced items are once again in demand. Another comparatively new field that appears to be developing is that of holsters, and leather examples in good condition are beginning to attract higher prices.

The Kent sale also sold World War II medal groups well but only if there was some paper evidence linking the owner with specific events such as a particular battle or army group. Lacking such 'personalising' features these medals are totally anonymous as they were issued un-named, unlike those of the first World War. Incidentally, one of the common souvenirs of the Great War was the tin containing chocolates and tobacco sent to the troops by Princess Mary and these used to change hands for a few pounds. They now command in excess of



Portrait of Lafayette by Joseph Desire Court. He served originally in the French army but left in order to serve the colonists and was commissioned as a Major General in this army. He became a great friend of George Washington. (Courtesy Christie.)

£50 and one complete with contents sold for £120.

Apart from the Kent sale the other big event was the Wallis and Wallis Connoisseur's Sale which was held just after the Arms Fair on 28 April. As always it offered a number of very good items. Helmet plates continue to be very strong and an officer's from the 34th (Cumberland) Regiment sold for £675 — a figure unthinkable a year or two back. Another surprise was a Universal pattern gorget which realised £425. A Prussian Garde du Corps helmet with its impressive top mounted eagle fetched £2,800 but an other ranks' pattern 1834 helmet of the 7th (The Princess Royal's) Dragoon Guards failed to reach its reserve and did not sell. A corporal's coat dated about 1840 complete with shoulder scales, stripes and buttons did extremely well, selling for £1,000.

In the weapons section a Victorian officer's sword of the Royal Horse Guards reached £1,200 Scottish dirks continue to attract the collectors, especially those with a military provenance, and a good example of an officer's from the 78th Highlanders in very

good condition sold for £1,300. Also from Scotland there was a good example of a Fencibles basket hilted sword complete with its basket lining. The Fencibles were somewhat like our Territorial Army and their equipment has not survived in quantity and this good sword, dated 1782, made a healthy £1,025.

Cased English percussion revolvers show no signs of decreasing and two cased Tranter revolvers complete with accessories were on offer; the double trigger version sold for £1,400 and an ordinary double action version went for £1,300. A flintlock coaching blunderbuss by Mortimer engraved with its route sold for £2,200.

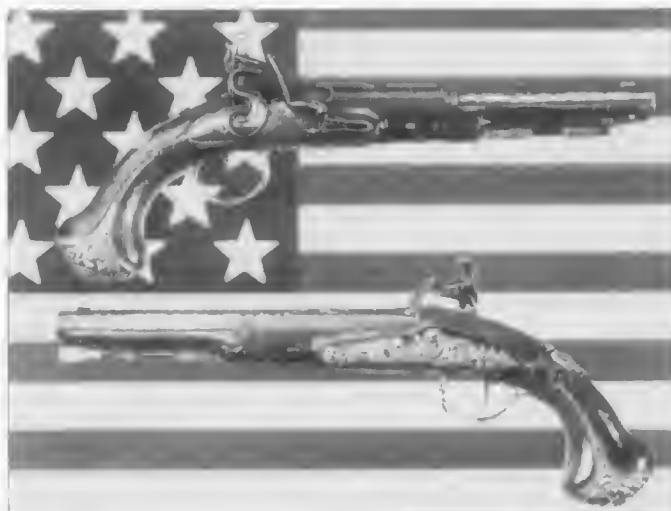
Good as these prices were the room was awaiting Lot 140 for this was the one that had been high-

lighted by the media and had also been subject to some doubts as there was some difference over ownership. If the calculator mentioned above was an example of the impact of two determined bidders then Lot 140 was a supreme example of the importance of association. This was the Smith and Wesson revolver which Bob Ford had used to kill the notorious outlaw Jesse James in 1882. The provenance was firm and the revolver as a revolver was probably worth a couple of hundred pounds but this one had association. The bidding rose pretty smartly from £60,000 to £90,000 and the room was now in one of those strange hushed phases that always happen when everybody realises this is going to be special. The figure climbed and the hammer finally fell to a round of applause on a postal bid of £105,000 and the revolver was on its way back to the United States.

Firearms from the United States have been prominent in English auction rooms lately for in addition to the Jesse James gun one of Buffalo Bill's Winchesters and one of Annie Oakley's have been sold here. Yet another outstanding lot was to have been offered by Christie's at their sale on 16 June. They were selling a pair of silver mounted flintlock pistols that belonged to Lafayette, a Frenchman who supported the colonists during the American War of Independence and became one of the American heroes. The pistols were made in France and their provenance was impeccable — stand by for another record price.

Frederick Wilkinson

The pair of flintlock pistols owned by Lafayette made by Jean Baptiste Croizier of Paris. They are silver mounted and the escutcheon plates carry the Marquis's coronet and bear the Paris silver mark for 1776. The flag of the early colonists carried thirteen stars only. Estimate £30,000 plus. (Courtesy Christies.)



ON THE SCREEN

Video releases to rent

***The Last of the Mohicans* (Warner Home Video: 15)**

***The Sinking of the Rainbow Warrior* (20.20 Vision: PG)**

MICHAEL MANN's *The Last of the Mohicans* (1992) is based on James Fenimore Cooper's famous novel set in 1757 during the French and Indian Wars. British Major Duncan Heyward (Steven Waddington) is ordered to escort Cora Munro (Madeleine Stowe) and her sister Alice (Jodhi May) to Fort William Henry on Lake Champlain where their father, Colonel Edmund Munro is in command. Their treacherous Mohawk guide Magua (Wes Studi) leads them into an ambush, but they are saved by the timely arrival of hunter Hawkeye (Daniel Day Lewis) and his two Mohican companions, Chingachkook (Russell Means) and his son Uncas (Eric Schweig).

The party arrive at the fort to find it besieged by a combined French and Indian force commanded by General Montcalm. They succeed in entering the fort, but Hawkeye is arrested for encouraging militia to return to their farms. Munro is forced to surrender, and agrees to evacuate the fort, giving the Hurons the opportunity to attack the British in the open. Hawkeye, his companions and the sisters escape the ensuing massacre, but they are pursued by the blood-thirsty Magua and a party of Hurons...

The film is based on Philip Dunn's screenplay for George Seitz's 1936 version which starred Randolph Scott as Hawkeye. It makes the most of the opportunities provided by widescreen and colour and is far superior to James L. Conways' 1977 television movie version (reviewed 'M' 32). It was shot in the forests of North Carolina, which stand in for the New York frontier. The siege of Fort William Henry is most realistically conveyed and features the use of cannon, siege mortars against a stockade built in Vaubanesque style. This is a most entertaining movie which can be highly recommended.

Michael Tucker's *The Sinking of the Rainbow Warrior* is an American television movie dealing with the 1985 sinking of the Greenpeace flagship in Auckland harbour in New Zealand by French Secret Service (DGSE) agents. The opening titles remind us that since 1954, over 310 nuclear tests have been carried out in the South Pacific, threatening the existence of the Pacific Rim. The film opens in Auckland when police Superintendent Alan Galbraith (Sam Neill) is informed that the *Rainbow Warrior* is about to arrive in harbour. The boat's captain Peter Wilcox (John Voight) announces to journalists his intention to sail to the Mururora atoll

where the French government is about to carry out a nuclear test. Meanwhile, in Paris, French agents have been briefed about their mission to ensure the *Rainbow Warrior* will be unable to make the voyage. Some agents approach Auckland by yacht, posing as tourists. Two others, Captains Alain Mafat and Dominique Prieur, posing as a married couple, drive a camper van carrying the dinghies from which the attack will be made. Limpet mines are attached to the hull of the boat: the resultant explosions sink it at its moorings. When it becomes evident that a Portuguese crew-member has been killed, Galbraith has a murder investigation on his hands. At first he is sceptical of the possibility of the involvement of the French government. However, as his investigations continue and arrests are made, he suspects that other powers may have tacitly acquiesced to the mission as a warning against New Zealand's anti-nuclear policies.

Inevitably, any dramatic impact is lessened by the fact that the outcome of the story is well known. However, the film provides a competent and unsensationalised dramatisation of the events.

Video releases to buy

***The First of the Few* (Odyssey: U)**

***Doctor Strangelove* (Forefront: 15)**

***Full Metal Jacket* (Warner Home Video: 18)**

Leslie Howard's *The First of the Few* (US title *Spitfire*) (1942) tells the story of the development of the Supermarine Spitfire fighter. It begins at a Battle of Britain fighter airfield, where Wing-Commander Geoffrey Crisp (David Niven) tells a group of young Spitfire pilots just returned from a mission about Mitchell. The film then flashes back to 1922 when R.J. Mitchell (Leslie Howard) and his wife Diana (Rosamund John) observe seagulls from a coastal clifftop. This provides the inspiration for a monoplane without struts and wires, but he fails to convince his employers at Supermarine who relegate him to two years in the assembly shop.

Eventually, he is given the chance to design a plane to compete in the 1925 Schneider Trophy. The plane is piloted by old school-friend Crisp, who blacks out during a fast turn and crashes. However, Crisp pilots the S-5 in the 1927 race at Venice and wins, to the chagrin of an Italian official, whose pomposity is evidently meant to evoke Mussolini. Vickers take over Supermarine, and Mitchell's S-6A wins the 1929 trophy. When the government, more concerned with the recession, refuses to pay for the 1931 race, help comes in the form of a large cheque donated by millionairess Lady Houston (Tonie Edgar Bruce). Britain wins again

and retains the trophy for good.

Mitchell, Crisp and Diana take a holiday in Germany, meet Dr Wilhelm Messerschmitt, and become aware of the resurgence of a German air force and Nazi territorial ambitions. Mitchell dedicates himself to design the fighter which he believes will be necessary to combat the Germans in the inevitable war to come. The strain seriously affects his health, but he is able to see the prototype flying before he dies. The film ends with Crisp's pilots scrambling to engage squadrons of enemy bombers; the final allegorical image is of Spitfires ascending to the heavens.

Odyssey first released the film several months ago to coincide with the 50th anniversary of the Battle of Britain. Dr Gordon Mitchell, the son of the designer, contacted *Odyssey* and suggested a short introduction to point out both the qualities of the film and its inaccuracies. *Odyssey* agreed, and the film has now been re-released with this new prologue.

The film, written by Miles Malleon and Anatole de Gruenwald, evidently used some dramatic licence to bring the story to the screen. The character of Geoffrey Crisp is apparently an amalgam of several test pilots who flew for Vickers-Supermarine; the character's name was probably taken from chief test-pilot Geoffrey Oull. Mitchell's death was due to cancer, and not overwork as implied by the film. Despite its inaccuracies, Gordon Mitchell concedes that the film was well acted and a fitting tribute to his famous father.

Winston Churchill took an active interest and enabled filming at an active wartime airfield. The film is arguably the only British feature to deal with the Battle of Britain made during the war. The original S-6A, which won the 1929 Schneider Trophy, now housed at the Southampton Hall of Aviation, was lent to Howard for the film's production. Actor-director-producer Leslie Howard was killed when the aircraft, in which he was returning to London from Lisbon, was shot down by a German raider which was under the erroneous impression that Churchill was on board.

Stanley Kubrick's famous film *Dr Strangelove* (1963) was based on a serious novel by Peter George called *Red Alert* about an American Air Force general who launches his bomber Wing on a nuclear strike on Russia. Kubrick realised the potential of using satire to create what he has referred to as a 'nightmare comedy'. The film has only three locations: the Air Force base from which General Jack Ripper (Sterling Hayden) launches his attack, the Pentagon War Room where President Mervin Muffey (Peter Sellers) and his staff desperately attempt to recall the bombers, and

a B-52 led by the ape-like Major 'King Kong' (Slim Pickens), who is determined to penetrate the Russian defences at all costs.

General Ripper (sinisterly shot from below) is convinced that the fluoridation of water is a Communist plot and the cause of his own impotency. George C. Scott plays General 'Buck' Turgidson whose thoughts are more on his mistress than the implications of an all-out nuclear strike he is recommending. His gestures and grimaces are frozen at the end of a shot to emphasise his grotesque manner. Peter Sellers plays Mandrake, an RAF officer assigned to Ripper. President Muffey (played almost straight) who attempts reconciliation with the Russians, thus representing 'reasonableness', and the pathological ex-Nazi scientist Dr Strangelove, who is aiding the Americans' nuclear programme. Keenan Wynn appears briefly as Major 'Bat' Guano, an army officer who leads an attack on Ripper's base, and who is convinced that Mandrake is a 'deviated pervert' — thus seeing perverts (rather than Reds) under the bed.

Despite the obvious humour, the film's effect was enhanced by an air of realism. The scenes inside the B-52 were based on instructions from a B-52 flight manual. The attack on the airbase was shot on grainy film from a low level to simulate documentary footage. The war-room set boasts a huge circle of seats, and a large map of the world showing the inexorable progress of the bombers towards their targets. The script includes such gems as, 'You can't fight in here — this is the war-room', and Muffey's conversation over the 'hot-line' with a clearly drunken Russian premier. Turgidson casually refers to 'getting our hair mussed a little', when referring to the possibility of millions of casualties as the result of the inevitable Russian counter-attack.

The film was made at the height of the Cold War, and much of its effect derived from the fact that the train of events in the film exhibited a logic which was all too believable. Its great success overshadowed the more serious view of the same scenario in Sidney Lumet's neglected *Fail Safe* (1964). The demise of Communism in recent years has arguably lowered the possibility of nuclear war. However, it was not so long ago that President Reagan hinted that he saw the world slipping towards a nuclear Armageddon, and alarmingly regarded such an event as a fulfillment of Biblical prophecy.

Lastly, Stanley Kubrick's contribution to the Vietnam cycle of films, *Full Metal Jacket* (1987) (reviewed 'M' 15), has finally been released onto self-through video.

Stephen J. Greenhill

The Royal Guards of France, 1661-1763

GARDE DU DEHORS DU LOUVRE: CAVALRY

Gendarmes de la Garde, Chevaux-légers de la Garde

A COMPANY of Men at Arms of the Guard, raised in 1611, and a company of Light Horse of the Guard, raised in 1593. Each company was mounted and consisted of 200 officers and men. There were four trumpeters and one kettledrummer per company. Members in these units were expected to be of good birth and income. They were armed with pistols and swords. In 1746, the *Gendarmes* added muskets as well. Both companies had bay horses except for the officers of the *Gendarmes* who were mounted on greys.

Both units were seen wearing scarlet cassocks in 1660. Regular uniforms were later adopted as they are described at a review in May 1679 wearing red coats, black hats with white plumes, white sashes,

Trooper of the company of Gendarmes of the Guard, circa 1750. The lace was gold. (Anne S.K. Brown Military Collection, Brown University.)

RENÉ CHARTRAND

LOUIS XIV, THE 'Sun King', inaugurated changes in the French Army which would, essentially, last until the Revolution. Here we continue our examination of one of the most colourful of all periods of military history.

buff bandoliers and red housings. For distinction, the *Gendarmes* had black velvet cuffs and gold lace on the coats, hats and bandoliers while the *Chevaux-légers* had red cuffs with a lace of mixed gold and silver. This did not change, except for the cuffs of the *Gendarmes* reported as red in 1692, and worn until 1714.

Thereafter, black velvet cuffs were worn by both companies. The lace at the buttonholes on the breast, cuffs and pockets was set pointed until the middle of the 18th century when set in large rounded buttonholes. Gold lace also edged the coat and the seams. The *Gendarmes* always had all-gold lace and gold buttons on the uniform and edging the red housings.

The *Chevaux-légers* were more complicated. Their red coats had, by the 1740s, black lining rather than red. They had

broad gold lace on the uniform and housings with silver thread set at the centre of the buttonholes and edging the gold lace on the housings. The buttons of the *Chevaux-légers* were silver and the hat lace continued to be gold and silver mixed, until the buttons became silver and gold mixed and the hat lace and housings edged with gold only.

The *Chevaux-légers* were also granted a 'small' or undress uniform 'for war' in 1744. This consisted of a scarlet coat lined with red, small round cuffs and lapels of black velvet, buttonholes of narrow gold lace, silver buttons, gold shoulder strap with silver fringes on the right shoulder; buff waistcoat with buttonholes of narrow gold lace and silver buttons; gold laced hat with white cockade, boots of soft leather.

For both companies, the waistcoat was of buff leather

edged with company lace. By the 1740s, the waistcoat was often of buff cloth with buttonholes and edging of gold lace with gold buttons for the *Gendarmes* and silver for the *Chevaux-légers*. The breeches and stockings were red, and black heavy cavalry boots were worn. The hat was edged with lace and garnished with white plumes and a black cockade for the *Gendarmes* and white for the *Chevaux-légers*. Sashes went out of use at the end of the 17th century but white-buff belt edged with lace continued to be worn. However, by the 1740s, the *Chevaux-légers* had changed to a black velvet waistbelt edged with gold with a silver central line.

Officers of both companies wore the same colours as the men but their uniforms and housings were elaborately

Trooper of the company of Chevaux-légers (Light Horse) of the Guard, circa 1750. The lace was gold but buttonholes were stitched with silver and housings also had silver as well as gold lace. (Anne S.K. Brown Military Collection, Brown University.)





Private of the Grenadiers à cheval, of the Guard, circa 1750. (Anne S.K. Brown Military Collection, Brown University.)

embroidered with lace.

Trumpeters and kettledrummers did not wear the king's livery until 1762. Previously, they wore their company's red uniform with false sleeves and

wings, and lavishly ornamented with gold and/or silver lace instead of livery lace. The *Gendarmes* had gold lace. The *Chevaux-légers* had the edging lace of gold, then alternating

silver and gold lace strips. The kettle and trumpet banners were, however, the standard royal blue with elaborate gold embroidery having the royal arms at the centre.

Grenadiers à cheval de la Garde

Horse Grenadiers of the Guard. This company was raised in December 1676 from the bravest infantry grenadiers in the army. It initially had 92 officers and men (including the king, its captain), 120 in 1678, 100 in 1679, 168 in 1690, 250 men in circa 1696, down to 84 in 1725 and 172 in 1759. It was meant to be the best of the élite troops and would be found at the head of the *Maison du Roi* in charges, both on horse and on foot. They were in many actions and especially lived up to their reputation at the battle of Leuze in 1690 when they managed to capture five enemy colours.

Their first uniform was all red coats reported 'with loops' in February 1678 and 'without lace' in May 1679. This meant small silver buttonholes to the many small silver buttons on the coats of that period. They undoubtedly also had red waistcoats, breeches and stockings. The Horse Grenadiers had black leather dragoon gaiters which buckled at the side. They also had heavy cavalry boots but wore them rarely. Officers and men wore a distinctive cap of red cloth turned up with fur,

Back view of a trooper of the Grenadiers à cheval, circa 1721. Sketch by Lucien Rousselot after original by Delaitre. (Anne S.K. Brown Military Collection, Brown University.)

Trooper of the Grenadiers à cheval, circa 1721. Sketch by Lucien Rousselot after original by Delaitre. (Anne S.K. Brown Military Collection, Brown University.)

the ancestor of the modern 'Grenadier' cap.

In 1692, the coat was changed to blue and they first paraded before the king wearing this new uniform on 7 March. At another review in 1698, they were described wearing 'blue coats lined [and cutted] with red, they have red waistcoats with large loops, and dragoon style fur caps'. The coat did not have loops as yet but was edged with a narrow silver lace until around 1730, when the coat was garished with wide pointed silver loops at the buttonholes. By 1745, the coat loops were worn in pairs and had the ends rounded instead of in points. The red waistcoat was edged with silver, the breeches and stockings were red. The cap's red bag assumed a peculiar shape, pointing towards the rear with silver lace seams, while the fur in front was raised further.

The Horse Grenadiers had drummers, being considered a dragoon type corps, which wore the king's livery with livery and silver lace. The drums were blue with the king's arms painted in front.

Officers were to have the same uniforms as the men but



had lace on their coats. In 1720, they had silver lace on the coat's buttonholes and a wide lace edging each side of the buttonholes, their coat cuffs having elaborate silver lacing. By the 1730s, the coat seams were laced silver as were the buttonholes with wide pointed buttonhole, except the cuffs

Drummer of the Grenadiers à cheval, circa 1721. Sketch by Lucien Rousselot after original by Delaitre. (Anne S.K. Brown Military Collection, Brown University.)



Officer and men of the Grenadiers à cheval, of the Guard, circa 1735. The chapel of the Invalides is in the background. (Plate by Eugène Lelièvre, reproduced by permission of Le Cimeter.)

which had wide silver laces.*

* According to the 1757 *Étrennes militaires*, the officers had lace on all seams, lace buttonholes from neck to the bottom of the coat's skirt, three laces on each cuff. The Sergeants had the same except that the laced buttonholes went to the lower waist. Brigadiers had the same as Sergeants but two laced buttonholes on the pockets flaps and edging lace in front and back and the *Sous-Brigadiers* had no edging lace. The privates had edging lace in front and rear and at the pocket flaps with laced buttonholes to the lower waist.

The Horse Grenadiers were armed with pistols, carbines, curved bladed sabres and had pouches for their grenades. They also had axes and other tools like dragoons. The enlisted men (but not the officers) were required to wear large black moustaches to make

them look more fearsome and warlike. Housings were probably red laced with silver from 1676 to 1692 and certainly blue with silver thereafter. The unit appears to have been mounted on bays. **M**

To be continued





Infrared Surveillance and Concealment



PIET BESS

LAST MONTH WE discussed the early development of near-infrared night vision equipment from its inception in the 1930s until the end of the United States' war in Vietnam, and the parallel development of IR-camouflaged uniforms during the same period. Since that time, IR viewers have been both recognised worldwide as a battlefield threat and independently developed by an increasing number of countries.

Top Left:
The Russian state of the art: IR brightened pixel-pattern oversuit of burlap-like material, from the late 1980s.

Top Right:
Late 1980s' Spanish Army uniform, dyed with 2% carbon black, an IR brightener, showing 'purple', IR enhanced green areas.

Left:
Spanish Navy uniform in the same pattern from the same period, lacking the 'reddish' tinge, not dyed with carbon black.

THE VIETNAM WAR served as a proving ground for IR viewers, demonstrating their effects on the face of war, and popularised IR-treated camouflaged uniforms in response to them. The time immediately following the peak of American involvement there was one of innovation in IR surveillance and concealment worldwide.

The 1970s and '80s saw steady development in the field of night vision. By the mid-'70s, France carried a compact, active hand-held binocular in its inventory, while Soviet products known to the West, active devices with IR spotlights, remained bulky and cumbersome.

Germany (Federal) and the United Kingdom had both developed



Black and white IR photo of 1984 American Woodland pattern poncho with IR dark black spots breaking up the IR bright body of the nylon garment.

passive weapon-sights for production by 1975'.

Though the SU-50 image-intensifier goggle was on the US Army's inventory in developmental form in 1970', this was supplanted by commercial devices on the unsuccessful Son Tay prison camp raid in that year'. Five years later, the US Army was issuing the AN/PVS-5 night vision goggle which dependably enabled soldiers to carry out manual tasks undetected in near-total darkness. These could include everything from mechanical work to flying a helicopter, and had particular application to small-unit infiltration and similar activities. This is not to say that such devices are without major problems: eye fatigue is increased through use of IR viewers, and reduced depth-perception and visual resolution (sharpness) have contribut-

ed, among other things, to a number of highly publicised aircraft crashes. Without a doubt, though, they give a combatant at night a considerable edge.

At present, Italy, Norway, South Africa, Sweden and the former Yugoslavia are included among the states which have produced hand-held or weapons-mounted image-intensifiers, while Belgium, China, France, Germany, Israel, the Netherlands, Switzerland and the UK have miniaturised to the point that some of their viewers can be worn on the face'.

The use of IR-tuned colours for personal camouflage has become more widespread, corresponding to how, in World War II, industrial camouflage responded to IR photo-reconnaissance. The reason why IR first caught the attention of military thinkers for its application in camouflage detection is this: the IR reflectance of the environment is often at odds with the amount of light it reflects in the visible part of the spectrum. Dark foliage is IR bright, while

many minerals such as sand and concrete reflect less IR than visible light.

Often the case with fabric dyes and pigments is the opposite to that of vegetation and minerals: dark colours, various greens, are usually IR dark, while many light colours such as khaki are IR bright. The original IR-bright green, IG Farben's Olive GW, was a vat-dye chosen from their already available selection of these then highly advanced colours. Later American IR colours, now among the world's brightest, also follow a 30-year development of vat-dyes.

Vat-dyeing, which refers to a type of chemical process rather than to a physical method of application, prints a colour on the surface of a fabric much in the same way as a pigment. However, where a pigment is then 'baked' on to the fabric, vat-dye, after similar heat-treating, bonds with the fibres of the fabric, *into* the cloth, thus becoming, like a fabric dye, part of the cloth. Ordinary dyes are usually used only to give the fabric its background colour,

rarely to form the pattern of the print. By far the most common type of colour for pattern printing is pigment, which gives a slightly crusty feel to the fabric, and rubs off with hard use, losing tonal contrast. Vat-dye overcomes these problems, but costs more to print.

Some materials, or the dyes used to colour them, are intrinsically IR bright. Some woolsens, such as that used on the knit cuffs of the British Dennison smock of the 1960s are quite IR bright. This is in marked contrast to the IR dark body of the smock. Some synthetics are also IR bright. An absolutely extreme case in point is the uniform brightness of the nylon rain-poncho issued by the Malaysian Army. Leather boots, extremely IR dark in the usual military black gloss, reflect well in IR if not as heavily dyed, and turned rough-side-out. This was actually suggested as standard issue for the US Army in the early 1980s, but IR camouflage was decided to be less important than dry feet.

Some modern combat uniforms manufactured for use in verdant environs (dominated by vegetation) have been IR brightened, though by no means all. There are a number of reasons why. Some armies appear to remain ignorant of the issue of IR suitable camouflage, others lack the technological base to produce such. I have found that only more industrialised nations make IR bright camouflage. Beyond that, some apparently take the view that their probable enemies will not acquire the capability to see at night. Still others seem to intentionally decline to IR-treat their uniforms, for various reasons.

Most armies have better things to think about than IR camouflage, and are happy to be able to dress their soldiers at all, without worrying about such esoteric concerns. A case in point is Portugal. Their lizard pattern uniforms, while they are very advanced military garments relative to the technological and economic level of that state, are not IR brightened. Cuba's large and otherwise well-equipped army is a similar case: their lizard-pattern uniforms, used in their involvement in Angola, also exhibit very low IR reflectance. It seems that this may be due to a lack of IR research or high-IR dye technology. Other similar cases include Columbia, Ecuador, China, Rhodesia and Rumania.

Greece, although their 1990-issue lizard-pattern uniform is

Black and white IR photo of 1980s' nylon Malaysian poncho: it must be stressed that this garment is pattern printed and quite dark in the visible spectrum!

printed with vat dye on very fine synthetic-blend ripstop fabric, also fails in the area of IR concealment. Perhaps the Greek shortcoming is just a result of domestic lack of IR research and dye technology: it may be based on a low assessment of Turkish military capabilities, or those of other foreseeable enemies. This would also be a possible explanation for the Rhodesian pattern being IR dark, since they too faced a technologically backward foe.

Spain, an innovator of a great many camouflage patterns, shows that two services in one country can, for whatever reason, take divergent approaches to the question of IR concealment. Though certainly both the Spanish Army and Navy have equal access to research data and dye technology, only the Army has opted for a pattern-printed uniform dyed with 2% carbon black, an IR brightener. The Navy wears a uniform of a different cut, in the same print-pattern as the Army's (a stylistic copy of US Woodland pattern), but without the IR brightener. Perhaps the Navy wishes to economise in production costs. They may want their infantry more concealable in a marine environment which includes large man-made edifices, ships, and IR dark seas. Possibly they are taking into consideration the barrenness of Spanish coastal regions, or that of Northern Africa. This is all open to conjecture.

Certainly IR bright uniforms are not always appropriate. One major problem with them is that they become IR conspicuous when the wearer enters an environment consisting largely of minerals, such as a desert or city. Common stone and sand reflect little near-infrared. British soldiers on patrol in Belfast may lack the inconspicuousness otherwise lent them by their DPM uniforms if observed through a starlight scope. American personnel would have shown up as bright spots on IR viewers while wearing Woodland-pattern battle-dress in Beirut in 1984-84 or barren northern Iraq in late 1990.

So it is that some green-dominant patterns manufactured by industrialised nations are not in fact IR brightened, when it is



clear that they would have the resources to manufacture such. The latest issue of France's 'lizard' patterns, issued to forces sent abroad, notably to arid regions in Africa, is one such pattern. This leaves the pattern somewhat more suitable for use in a variety of environments. The effect of this is to give preference to showing up as a dark spot in greenery, rather than as a glowing bright figure in the sand. This is sound reasoning, at least by the US Army's camouflage doctrine, whereby dark visible colours are preferred by default to light ones. Another pattern similar to the French one in sage-green dominant shades, likewise unbrightened in the IR, is the Australian spotted pattern which came into use in the late 1980s. While not a dedicated desert pattern, it does leave some latitude for use in much of Australia's arid regions.

Uniforms made exclusively for use in such environments, light, brown-dominant desert patterns, as well as the somewhat less prolific grey urban patterns, should reflect little IR. Common grey dyes present little problem, reflecting most in the blue part of the spectrum.

Desert khakis and browns, however, tend to reflect unsuitably much IR. I have found no ordinary desert pattern which reflects very low amounts of IR, and there are two reasons for this. On the one hand, khaki shades, pale in the visible, appear to be difficult to manufacture IR dark. On the other hand, as with the US Army's ill-thought out plans for suede hoots in woodland, concerns of concealment and comfort conflict.

Infrared light, which causes more heat than do visible colours in the objects it shines on, is a large part of what makes one hot in the desert sun. This makes IR reflective colours, like most khakis, very helpful for comfort — and fitness! — in desert sunlight. This explains why desert camouflage patterns are not printed with IR absorbent hues. The Americans' solution has been to supply oversuits in a different pattern, visually dark, IR suitable and, practically speaking, good for warding off the often quite cold nocturnal chill.

This pattern, which has caused an amazing amount of misconception in print, is designed for deceiving night

vision devices in low-IR environments.

Designated Camouflage, Desert, Night, this mesh-like print's graphic form is apparently meant to fit the scope's grainy image. The phosphorescent screen's lack of resolution is the target of most remaining developmental work. Its image consists of parallel rows and columns of pixels, the same configuration as Desert Night pattern's printed grid.

The ghost world of military infrared surveillance and concealment is by no means a monolith: many armed forces are now capable of opening the night to varying degrees to less restricted operations; even the forces of nations otherwise unremarkable in technological advances. Many armed groups, even less well-off ones, are now capable of obtaining night viewers. However, in the military 'fashion contest' of camouflaged uniforms, many remain much less well-suited in the near-IR than in the visible portion of the spectrum.

MI

Acknowledgements and Notes

The author wishes to acknowledge his indebtedness to Kaplan's Surplus of San Francisco for access to the camouflage suits used in this article.

1. *Brassey's Infantry Weapons of the World*, Major General J.H. Owen II RM, ed, Bonanza Books, NY, 1975.
2. *US Army Field Manual, FM 31-100 (test), Surveillance, Target Acquisition, and Night Observation Operations*, 1971.
3. *US Army Uniforms of the Vietnam War*, Shelby Stanton, Stackpole Books, Harrisburg PA, 1989.
4. *Jane's Security and CO-IN Equipment 1988-89*, Ian V. Hogg, ed, Jane's Information Group, Surrey, 1988.

OVERLEAF

Top Left:

Versatility: late-1980s French lizard-pattern suit, not IR brightened (except for the synthetic thread!).

Top Right:

1988 American Woodland pattern.

Bottom Left:

1980s' French Lizard pattern uniform, not IR brightened, useful to some degree in either arid or lush environments.

Bottom Right:

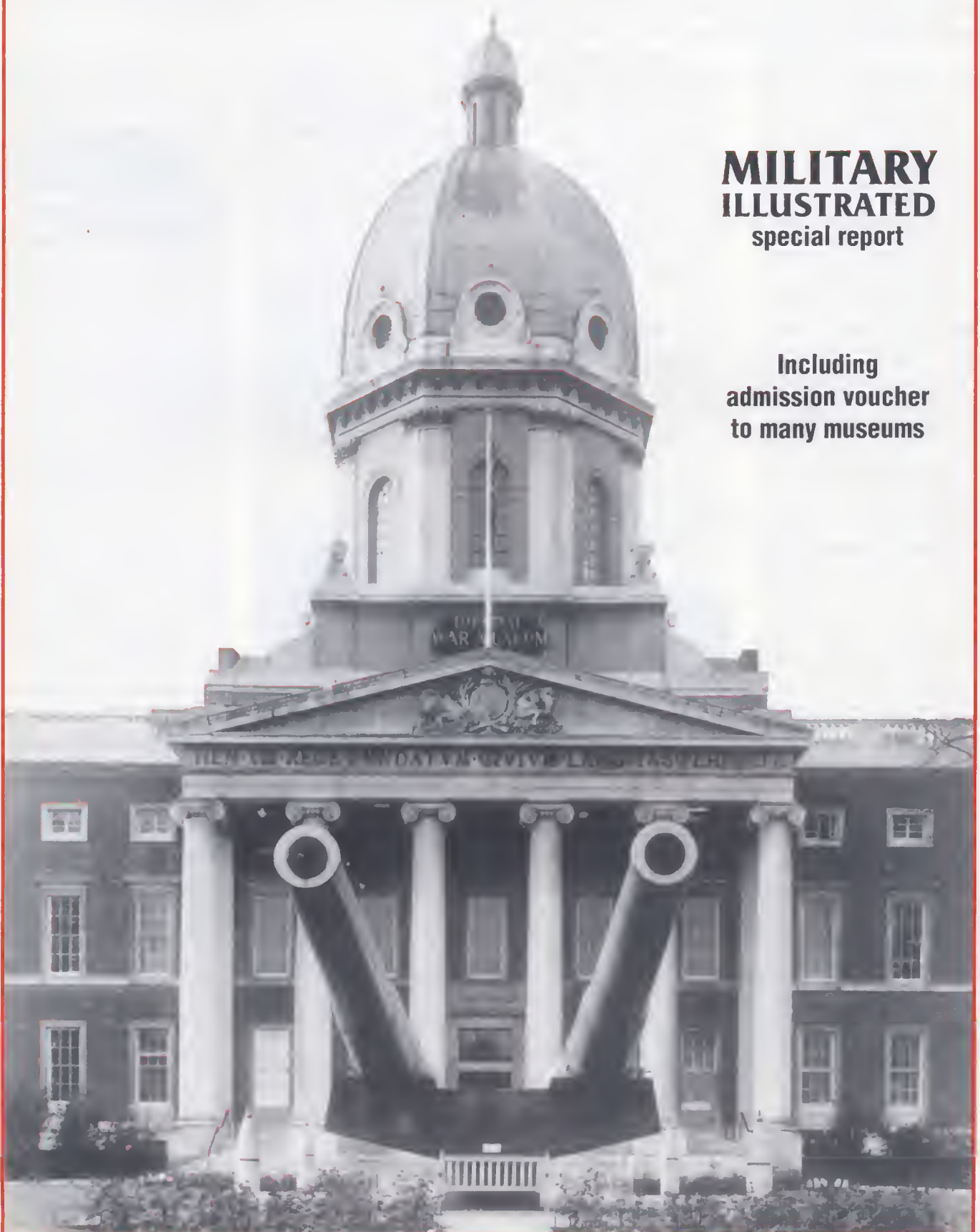
British tropical-weight DPM uniform, here showing some 'purple' in the IR bright green spots.



MUSEUM GUIDE

**MILITARY
ILLUSTRATED**
special report

Including
admission voucher
to many museums



Our military heritage

MUSEUM. THE WORD conjours up images of boring childhood forays into dusty archives with attendants constantly saying 'Sssshh'. But modern museums are exciting places. Below we look at military museums, many with audio-visual displays, which you can visit this summer.

THE CURATORS of modern military museums are not like their predecessors. They do not say 'don't touch', unless you are a grubby five-year-old with ice cream on your fingers. In fact, if you are interested, they are all too willing to impart their knowledge and enthusiasm, and even open up locked showcases to those with a genuine commitment to knowledge.

The treasures those showcases contain are immense. They range from original items of arms and armour dating back to the so-called Dark Ages or before, to modern tanks and aircraft captured or preserved from the conflicts of recent years.

It does not matter whether you are a professional historian or writer or illustrator, or someone who just gets a 'lift' from looking at tangible evidence of bygone battles. The heritage of the United Kingdom's military past is there for those who seek it, and the staff — several of them contributors to *Military Illustrated* — are usually more than willing to help amateur and professional alike in examining artefacts and acquire the knowledge they need, whether it is to write a book or magazine article, paint a model soldier or reconstruct an authentic uniform for re-enactment purposes.

Nor do modern museums simply house the relics of the past. With the help of videos and taped commentaries, they can bring that past almost alive in the most vivid fashion. And modern display methods mean you can usually photograph items without the dazzle from reflected flash (although you may have to ask the staff to open a particular case in order to do this; usually this is possible, but you are advised not to ask when the museum is packed with other visitors, for obvious reasons).

The beauty of a museum is that you can (with permission) feel the texture of the cloth, the weight of a broadsword or sit inside a tank and experience the combination of claustrophobia and security, examine how boots and shoes were cut and

stitched, or simply gaze in admiration at the medal groups of former heroes.

Most people are probably aware of their own local museum(s) but this guide has been published to help you to pinpoint areas of interest when you are on holiday or touring. We do not pretend that it is a complete guide, but it should demonstrate the variety of material on view. In particular, we have tried to single out some of those museums which are not necessarily highlighted in Tourist Board brochures.

Picking out favourites is invidious, but some simply spring to mind without volition. The Tower of London, England's biggest tourist attraction, obviously comes top of the list. Then, of course, there is the

museum but one dedicated to the local regiment or regiments, while similarly most of the surviving regiments in the Army have museums devoted to their histories. Most of these also have libraries where original documents and long out of print books can be consulted, and photocopies or photographs can usually be obtained.

Here (in no particular order) are some of our other favourites. Outside London, York with its glorious Minster and the adjacent Jorvik Viking Centre is one of the most delightful places to visit; but there is also the castle, only a fraction of which survives, and the Castle Museum housed in an 18th century prison. This contains an exhibition of great Yorkshire battles including arms, armour and

Perth; the Guards Museum in London; the South Wales Borderers in Brecon; the Sussex Combined Services Museum in Eastbourne (which could be coupled with a visit to Euromilitaire this year!), which houses the museums of the Queen's Royal Irish Hussars and the Royal Sussex Regiment; the Regiments of Gloucestershire Museum in Gloucester; the York and Lancaster Regimental Museum in Rotherham... and so on, and on. Literally, something for everyone. The Warwickshire Yeomanry Museum in Warwick is particularly worth a visit if you can combine it with a tour of the castle and its own fine armoury.

Then there are specialist museums dedicated not specifically to a regiment but to a type of warfare. These include the Airborne Forces Museum at The Parachute Regiment headquarters in Aldershot; the Combined Operations Museum in Inverary; the Edgehill Battle Museum Trust in Farnborough — a must for all English Civil War enthusiasts; Fort Cumberland in Portsmouth with its perfectly preserved 19th century artefacts and regular drill displays with cannon roaring; and the nearby Royal Marines Museum, while just along the road is another 19th century fort in Newhaven. There there is the Museum of Artillery in Woolwich which houses an outstanding collection of weapons from the 15th century to the present day; the RAF Regiment Museum at Catterick; the Royal Engineers Museum in Chatham; and the Royal Signals Museum in Dorset.

The Cobbeaton Combat Collection in Devon is one of a number of privately owned museums dedicated to military vehicle preservation and contains one of the finest collections of Second World War vehicles on display anywhere. Military vehicles can also be seen at rallies at several venues throughout the summer, including the most popular of all at Duxford, where there is always much more to see than just aeroplanes.



A Spitfire at Imperial War Museum, Duxford

Imperial War Museum in south London with its incomparable collection of material relating to the two World Wars; and don't forget the IWM's new Land Warfare Hall at Duxford airfield in Cambridgeshire, which features several full scale 'dioramas' of battle scenes from the First World War to the Gulf conflict. The National Army Museum is another 'must' when you are in London, because it houses the biggest single collection of British Army uniforms, weapons, medals and other memorabilia in the world. And if your interest lies in period costume, don't forget the Victoria & Albert Museum in south-west London.

Alongside these national museums there are dozens of others. Practically every county town has not just a local history

other relics from the Anglo-Saxon period to the English Civil War.

Amongst regimental museums, several are outstanding, although some are not generally open to the public and you need an appointment — so if planning a holiday, write well in advance. Winchester, another city to rival York for beauty, is home of The Royal Greenjackets' Museum where Bernard Cornwell, author of the Richard Sharpe novels featured in these pages recently, derived much of the information for his books. Amongst many other exhibits this houses a magnificent diorama of the battle around Hougomont.

Other regimental museums include those of the Argyll & Sutherland Highlanders in Stirling; the Black Watch in

Airborne Forces Museum
Browning Barracks, Aldershot,
GU11 2BU Hants
Display of how Airborne
Forces have been involved in
operations throughout the last
50 years. Many of the exhibits
are unique + extensive
collection of medals, uniforms
& items connected with
warfare.
Tuesday to Sunday 10.00-16.30
**Adults £1.25/Children 60p/
Ex-Serving members £1**



**The Argyll & Sutherland
Highlanders**
The Castle, Stirling FK8 1FH
History of the Regiment
from 1794 to the present
day. Displays include Silver,
Colours, Uniforms,
Weapons, Paintings,
Medals, Commentaries and
Slides.
*Easter-September - 10.00-
17.30 Sunday 11.30-17.00*
*October Monday-Friday
10.00-16.00 Weekends +
other times, check on: 0786
75165*
**Free for the museum, but
there is an admission charge
to the Castle**

Art Gallery & Museum
Kelvin Grove, Glasgow,
Scotland G3 8AG
Collection of European Arms
& Armour, 11th C-20th C
(inc.) R.L. Scott Coll; C.E.
Whitelaw Coll of Scottish
weapons, also non European
material.
*Daily 10.00-17.00/Sunday
11.00-17.00 Closed 1 January
+ 25 December*
Free

Berkshire Yeomanry Museum
TA Centre Bolton Road,
Windsor, Berkshire
A small museum covering 200
years of history of the
Yeomanry in Berkshire.
By appointment
Free

The Black Watch
Balhousie Castle, Perth,
Scotland
Paintings, Prints, Gift Shop,
Uniforms, Silver, Colours.
*Easter to Sept. Mon-Fri 10.00-
16.30/Sun & Public Holidays
14.00-16.30/Oct to Easter
Mon-Fri 10.00-15.30. Other
times by appointment*
Free

British in India Museum
Newtown Street, Colne,
Lancashire BB8 0JJ
The exhibits cover many
aspects of the British rule of
India from the early years of
the 17th century to
independence in 1947.
*Monday to Saturday (except
Tuesday) 10.00-16.00 Closed:
January, December, all Bank
Holidays + 5th-14th July, 6th-
12th September*
Adults £1.20/Children 50p

Cheshire Military Museum
The Castle, Chester CH1 2DN
History of four regiments
connected with the County of
Cheshire, the 5th Royal
Inniskilling Dragoon Guards,
The 3rd Carabiners, The
Cheshire Yeomanry and The
22nd (Cheshire) Regiment.
9.00-17.00 Daily
**Adults 50p/Children/OAPs/
Invalids 20p**

Cobbaton Combat Collection
Chittlehampton, Umberleigh,
N. Devon EX37 9SP
Private collection mostly
39/45, vehicles, equipment
and civilian, also Warsaw
Pact.
*1 April-31 October Daily
10.00-18.00 1 November-31
March Monday to Friday*
**Adults £3/Children
£1.50/OAPs £2.50**

**Combined Operations
Museum**
Cherry Park, Inveraray, Argyll
PA32 8XE
Telling the story of Inveraray
(1940-45) where 250,000
Allied troops were trained in
beach assault & landing
techniques.
*Apr/May/June/Sept: 10.00-
18.00 (Sunday 13.00-
18.00/Closed Friday) Jul &
August 10.00-18.00 (Sunday
13.00-18.00)*
**Family £3/Adults £1/Senior
Citizens & Children 75p**

**County and Regimental
Museum**
Stanley Street, Preston,
Lancashire PR1 4YP
Includes the museums of the
14th/20th King's Hussars,
Duke of Lancaster's Own
Yeomanry, and the Queen's
Lancashire Regiment.
*10.00-17.00 Closed:
Thursday, Sunday and Bank
Holidays*
Adults £1/Children free

The Derbyshire Infantry
City Museum & Art Gallery,
The Strand, Derby DE1 1BS
Displays relating to the
county's regular & irregular

infantry since 1689, including
militia, volunteer, 95th
(Derbyshire) Regiment and
Sherwood Foresters items (see
also Sherwood Foresters
Museum, Regimental records
with latter).
*Mon 11.00-17.00/Tues-Sat
10.00-17.00/Sun 14.00-17.00*
Free

**The Derbyshire Cavalry
(Derbyshire Yeomanry)**
City Museum & Art Gallery,
The Strand, Derby DE1 1BS
Display illustrating the history
of the Derbyshire Yeomanry,
Leicestershire and Derbyshire
Yeomanry and Volunteers
since 1794 (see also
Loughborough War Museum
& Oakham Museums).
*Mon 11.00-17.00/Tues-Sat
10.00-17.00/Sun 14.00-17.00*
Free

Dorset Military Museum
The Keep, Bridport Road,
Dorchester, Dorset DT1 1RN
Extensive exhibits of the Dorset
Regiment Dorset Militia and
Volunteers, Queen's Own
Dorset Yeomanry and The
Devonshire and Dorset
Regiment.
09.30-17.00 Closed Sunday
Adults £1/OAPs/Children 50p

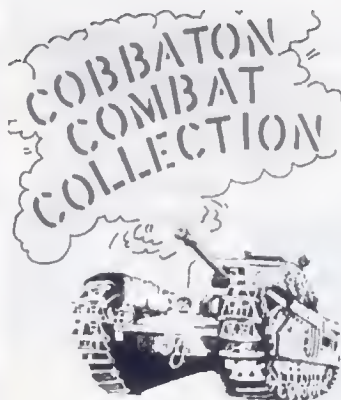
**Duke of Cornwall's Light
Infantry Museum**
The Keep, Bodmin, Cornwall
L31 1EG
History of the 32nd and 46th
Regiments and the Duke of
Cornwall's Light Infantry and
the Militia and Volunteer
forces of Cornwall.
*08.00-17.00 Monday-Friday
(Closed Bank Holidays)*
**Adults £1/Children under 16
50p**

**The Duke of Edinburgh's
Royal Regiment (Berkshire &
Wiltshire): Redcoats in the
Wardrobe**
58 The Close, Salisbury
SP1 2EX

The award winning museum
to one of Britain's great
regiments, situated in a fine
mediaeval house called the
Wardrobe in Salisbury's lovely
Cathedral Close. Many
interesting displays and a
garden leading to the river
Avon with views of the
famous water meadows.
Popular tea room for lunch or
cream teas.
*April to October Daily 10.00-
16.30*
**Adults £1.50/Children 70p
(Free if accompanied by an
adult)/OAPs/Students £1**

**The Duke of Wellington's
Regimental Museum**
Bankfield Museum, Akroyd
Park, Halifax, West Yorkshire
HZ3 6HG
The museum follows the story
of the Regiment from its
origins in 1702 to the present
day.
*Tues-Sat 10.00-17.00/Sunday
14.00-17.00/Bank Holiday
Mondays 10.00-17.00*
Free

**The Durham Light Infantry
Museum**
Ayckley Heads, Durham City
DH1 5TU
History of the DLI (1758-
1968) + Durham Militia &
Durham Volunteers. Medal
Room with 1200 medals on
show + 7 original Victoria
Crosses. Outdoor Military
Vehicle Rally - August Bank
Holiday.
Tuesday-Saturday 10.00-



**Chittlehampton
Umberleigh
N. Devon EX37 9SP**

A private collection
of mostly 1939/45
vehicles,
equipment and
civilian; also
Warsaw Pact.

OPENING TIMES:

1 April - 31 October Daily 10.00-18.00
1 November - 31 March Monday to Friday

ADMISSION: Adults £3/Children £1.50/OAP £2.50

Military Illustrated

17.00/Sunday 14.00-17.00
Closed Mondays except Bank
Holidays
Adults 75p/Concessions 35p

Edgehill Battle Museum Trust

The Estate Yard, Farnborough
Hall, Farnborough, Banbury,
Oxfordshire OX17 1DU

The museum commemorates
the events of the first major
battle of the English Civil
Wars, between The Army of
Parliament and a Royalist
Army, on 23 October 1642 at
Edgehill.

14.00 to 18.00 Week &
Saturday only. April to
September

Adults £1/Concessions 50p

Essex Regiment Museum

Oaklands Park, Moulsham St,
Chelmsford, Essex
CM2 9AQ

Chronological displays of the
44th and 56th Regiments from
1741 and the Essex Regiment
and its successors from 1881
to date. Significant exhibits
include the Eagle of the 62nd
French Regiment captured at
Salamanka.

Monday-Saturday 10.00-
17.00/Sunday 14.00-17.00
Free

Fort Cumberland & Portsmouth Militaria Society

12 Gun Battery Adjacent to
Round Tower, Broad Street,
Old Portsmouth

Local Military Naval
Artefacts Fort Cumberland
Guard, Royal Marine Drill
display team 1835-40
Period.

Every Monday evening 19.30-
22.00 Sundays in summer &
other times by appointment
Free

Fort Nelson

Down End Road, Fareham,
Hants PO17 6AN

The Royal Armouries Museum
of Artillery is sometimes called
'Hampshire's loudest
museum'. It is a Victorian fort
built to help protect
Portsmouth Dockyard and the
permanent display includes
19th and 20th century artillery
pieces.

10 Apr-31 Oct weekends and
bank holidays 10.30-16.30;
21 July-5 Sept Wed-Sun.

Other times by appointment
£2/Children £1/Concessions

The Gordon Highlanders Regimental Museum

St Luke's, Viewfield Road,
Aberdeen AB1 7XH

Small, friendly museum with
the history of the regiment
from 1794 to present day.

1 May to 1 October Tuesday
& Thursday 13.00-16.30 Every
3rd Sunday 14.00-16.00

1 October to 1 May by
appointment only
Free

The Guards Museum

Birdcage Walk, London
SW1E 6HQ

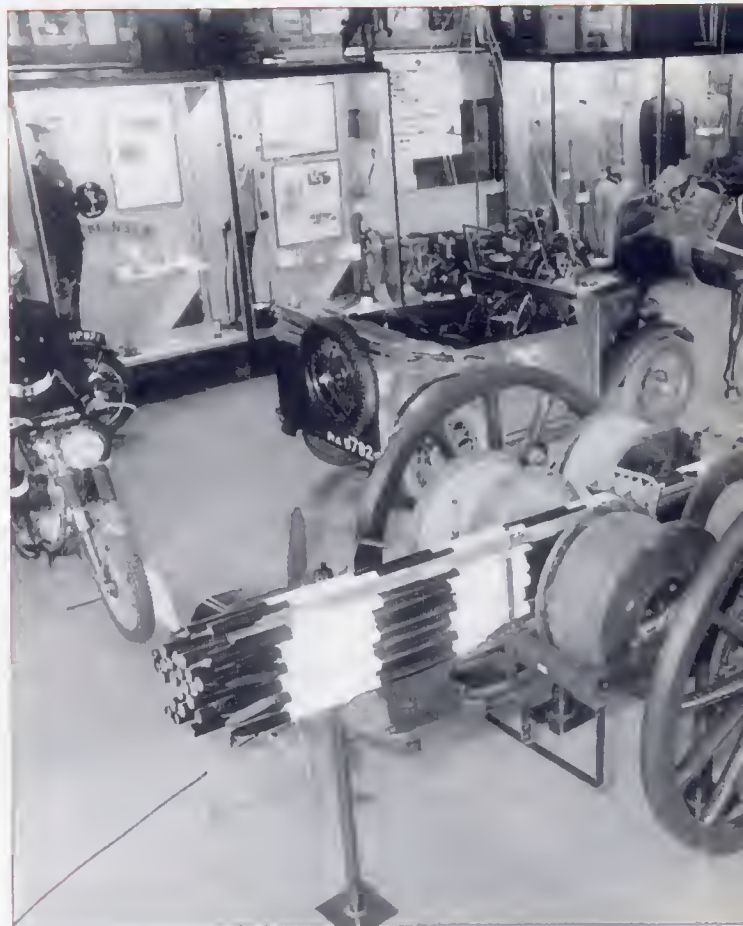
A mixed military collection
covering the five Regiments of
Foot Guards, over the period
of three hundred and fifty
years.

Daily 10.00-16.00 Except
Friday

Adults £2/Children £1/Family
Ticket £4

Hertfordshire Yeomanry & Artillery Historical Trust c/o Hitchin Museum & Art Gallery

Paynes Park, Hitchin, Herts
SG5 1EQ



Some of the exhibits at

Small gallery within town
museum displaying medals,
uniforms & weapons.

Monday-Saturday 10.00-17.00
Sunday 14.00-16.30 (Closed
Bank Holidays)

Free

Imperial War Museum, Duxford Airfield

Duxford, Cambridge
CB2 4QR

Over 120 aircraft on display
from the First World War to
Concorde. Military vehicles,
tanks and artillery displayed
in a new exhibition hall.
Shops, adventure
playground, restaurant and a
showscan dynamic motion
theatre.

Daily from 10.00 Closed 24-
26 December (inclusive) & 1st
Jan

Adults £5.80/OAPs £4/
Children £2.90

Imperial War Museum Lambeth Road, London SE1 6HZ

Tells the story of war in the
20th century, includes Blitz
experience, walk-through
trench experience, flight
simulator.

Daily 10.00-18.00

Adults £3.70/Children £1.85/
OAPs, Students £2.65



Inns of Court & City Yeomanry Museum

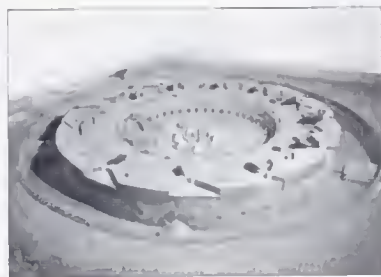
10 Stone Buildings, Lincoln's
Inn, London WC2A 3TG

Collection of uniforms,
weapons, medals and
equipment etc, illustrating the
history of the unit and its
predecessor regiments from
1798 to date.

Mondays to Fridays

The Sussex Combined Services Museum

The Redoubt Fortress, Royal Parade, Eastbourne,
East Sussex BN21 7AQ



A model of Eastbourne Circular Redoubt

Restored
Napoleonic
stronghold, exhibits
illustrate the history of
the three Services
within the County.

OPENING TIMES:

Daily Easter to November 9.30-17.30

ADMISSION: Adults £1.70/Children £1/OAPs £1



Royal Corps of Signals Museum, Blandford



The Royal Engineers Museum, Chatham

10.00-16.00

Free, but donations gratefully received

King's Own Scottish Borderers Regimental Museum

The Barracks, Berwick upon Tweed
The Museum shows uniforms, weapons, medals and other

interesting items from the Regiment's history since 1689. £2

The King's Regiment Collection

Liverpool Museum, William Brown Street, Liverpool L3 8EN

Display of the history of the King's Regiment from its conception to present day.
Mon-Sat 10.00-17.00/Sundays 12.00-17.00

Free

Museum of Artillery

Repository Road, Woolwich SE18 4BJ

The museum is a Georgian building erected in Woolwich in 1819. The collection is wide-ranging from 15th century to the present day consisting of guns, instruments and small arms.

Mon-Fri 12.00-17.00 Sat & Sun 13.00-17.00 Nov to Mar closes 16.00

Free

Museum of Lincolnshire Life

Burton Road, Lincoln LN1 3LY
Regimental Gallery relating to the Lincolnshire Regiment from its origins in 1685.

Displays include Boer War Bivouac & First World War trench scene.

May-Sept every day 10.00-17.30/Mon-Sat 10.00-17.30

Oct-April Sun 14.00-17.30

Adults £1/Children 50p

Museum of the Manchesters

Ashton Town Hall, Market Place, Ashton-under-Lyne
Social & regimental history of the Manchester Regiment (1758-1958) in the context of the local community in which it was based. Includes the story of the 63rd & 96th Regiments which amalgamated to form The Manchester Regiment.

April to October all week 10.00-16.00 October to April Monday to Saturday 10.00-16.00

Free

Museum of the Queen's Royal Surrey Regiment

Clandon Park, Guildford GU4 7RQ

The collection shows the history of the Regular battalions from the 17th century, the Militia from the 18th and the Volunteers up to today's TA. Comprehensive collection of uniforms, medals, and archives room where photographs may be examined.

The Tower & Royal Armouries



The Tower of London and Royal Armouries

H.M. Tower of London, EC3N 4AB

Alongside Big Ben, the Tower of London is the one place to make a beeline for when you are in the capital. Founded by William the Conqueror on the site of an old Saxon fort and constantly added to over the years, it is guarded by the Yeoman Warders who conduct guided tours dressed in the uniform awarded to them by Henry VII in 1485.

A 'must' of course is the Crown Jewels (and you will need to devote at least 20 minutes to these alone). Then there is the mediaeval palace, where King Edward I's royal apartments have been opened to the public for the first time this year. Similarly, Henry III's watergate — his private river entrance to the Tower — has recently been excavated and again has only been opened to the public this year.

The Wall Walk built by Henry III to improve the Tower's defences includes displays showing the history and architecture of the Tower. You can't miss the Bloody Tower, where Sir Walter Raleigh was imprisoned for 13 years and where the two 'Princes in the Tower' were last seen alive. And in the Beauchamp Tower you can still see the inscriptions

prisoners scrawled on the walls while awaiting their fate. Then the Execution Site where three Queens of England were beheaded...

For 'MI' readers the White Tower, home of the Royal Armouries, will probably be the high spot of the visit, though. This is the national collection of arms and armour featuring exhibits from the Dark Ages to the 17th century, including armour which belonged to both Henry VIII and Charles I. There is also an oriental section which includes the world's largest suit of armour, made for an Indian elephant in the 17th century. Weapons as well as armour are on display, alongside instruments of torture, including a replica rack, and an executioner's axe and block. The Tower also houses the Royal Fusiliers' Museum with exhibits dating back to 1685.

Tours are conducted in English but translation guides are available for overseas visitors. There are also shops, a cafeteria and picnic area and a bureau de change.

Mon-Sat 9.00-18.00, Sun 10.00-18.00 (summer); 9.30-17.00 and 10.00-17.00 (winter).

Adults £6.70/OAPs/unemployed/students/disabled £5.10/children 5-15 £4.40/family ticket £19.00.

Apr-Oct 13.30-17.30 except Thur & Fri
Free, donations welcome

Museum of the Royal Leics Regiment
Oxford Street, Leicester

Housed in a medieval gateway. Displays relating to history of Leicestershire Regiment & Local Militia.
10.00-17.30/Sundays: 14.00-17.30
Free

Museum of the Staffordshire Regiment

Whittington Barracks,
Lichfield, Staffs WS14 9PY
Small modern museum, all at
ground level, portraying the
regiment and its predecessors
since 1705, including the
Militia and Volunteers.
*Mon-Fri 9.00-16.00 (except
Bank Holidays, Christmas to
New Year)*
Free

**Museum of the
Worcestershire Yeomanry
Cavalry**

Worcester City Museum,
Foregate Street, Worcester
WR1
The history of the
Worcestershire Yeomanry
1794-1957, told with the aid
of documents, photographs,
uniforms and equipment and
medals.
*Mon-Fri 9.30-18.00 Closed
Thurs/Saturdays 9.30-17.00*
Free

**Museum of the
Worcestershire Regiment**

Worcester City Museum,
Foregate Street, Worcester
WR1 1DT
Documents, photos, weapons,
uniforms & equipment
illustrating the 'Worcesters'
(29th & 36th Regiments) from
their foundation to
amalgamation.
*Mon-Fri 9.30-18.00 Closed
Thurs/Saturdays 9.30-17.00*
Free

The National Army Museum
Royal Hospital Road, Chelsea,
London SW3 4HT
The story of the British soldier
from 1485 to the present day.
Extensive displays of



Exhibits at the Dorset Military Museum, Dorchester

uniforms, weapons,
memorabilia, models and
reconstructions.
*Daily 10.00-17.30. (Closed: 1
Jan - Good Fri - May 13th -
24/26 Dec)*
Free

Newark Museum
Appletongate, Newark, Notts
NG24 1JY
Displays of militaria relating to
the Sherwood Foresters & the
Worcs & Sherwood Foresters
Regiment.
*Mon-Sat 10.00-13.00 and
14.00-17.00 (Closed
Thursday) Sunday Apr-Sept
only 14.00-17.00*
Free

Newhaven Fort
Fort Road, Newhaven,
E. Sussex
Restored Victorian coastal fort
covering 10 acres which
features guns, tunnels and a
military and wartime
collection.
*Apr 3rd-Oct 3rd Weds to Sun.
Daily during School Holidays
and July & August*
**Adults £2.50/Children £1.50/
Senior Citizens £1.75**

**The Queens Royal Irish
Hussars**
The Redoubt Fortress, Royal
Parade, Eastbourne, Sussex
Covers the history of the
Regiment and its predecessors
the 4th & 8th Hussars and
includes artefacts from the
charge of the Light Brigade.
*Every day Easter to Nov 9.30-
17.30*
**Adults £1.70/Children £1/
OAPs £1**

**The Queen's Royal Lancers
Regimental Museum**
Belvoir Castle, Grantham,
Lincolnshire
The museum of the 16th/5th
the Queen's Royal Lancers
and the 17th/21st Lancers.
Uniforms, medals, weapons,
silver, paintings and personal
relics.
*Apr to Sept 11.00-17.00
(Closed Mondays & Fridays)
October Sundays only 11.00-
17.00*
**To Castle: Adults £3.50/
Children £2.50 (subject to
increase) No additional
charge for Museum**

**Regimental Museum of the
Lancashire Fusiliers**
Peninsula Barracks, O'Leary
Street, Orford, Warrington
WA2 7BR
Uniforms, medals and
artefacts covering the history
of the Regiment from the 16th
century to WWII.
*Daily 9.30-12.30 and 13.00-
16.30 (Closed Thursdays &
Sundays)*
**Adults 50p/Children -16 25p/
OAPs 25p**

**Regimental Museum
15th/19th The King's Royal
Hussars**
Fenham Barracks, Barrack
Road, Newcastle upon Tyne
NE2 4NP
Uniforms, medals, .
memorabilia, weapons for
both regiments. Photographic
archive, library etc.
*Monday-Thursday 9.30-15.30
Friday 9.30-14.30 Closed
weekends & Bank Holidays*
Free

**Regiments of Gloucestershire
Museum**
Custom House, Gloucester
Docks, Gloucester GL1 2HE
The only military museum to
have won a National Heritage
Museum of the Year Award,
telling the story of the Glosters
and the Royal Gloucestershire
Hussars.
*Tues-Sun 10.00-17.00 + Bank
Holidays & Mondays in July &
August*
**Adults £2.50/Children £1.25
Family £6.25 (2 adults and 3
Ch)/OAPs £1.50**



**South Wales
Borderers Museum**

Royal Regiment of Wales
The Barracks
Brecon, Powys

A brilliant display befitting the regiment that
has now more Victoria Crosses than any
other line infantry regiment

OPENING TIMES:

1st Apr-30th Sept 9.00-13.00 and 14.00-17.00
(Closed Sundays) 1st Dec. 31st March Week days
only (same timing)

ADMISSION: £0.70 per person

Royal Engineers Museum

Brompton Barracks, Chatham, Kent ME4 4UG

The museum tells the story of Britain's soldier-engineers — the sappers. A treasure trove of the unexpected, the collections reflect the corps' scientific and technological expertise and contains beautiful examples of arts and crafts from around the world. *All Year, daily except Fridays, Christmas Day, Boxing Day, New Year's Day, Mon-Thurs 10.00-17.00/Sat-Sun 11.30-17.00*

Adults £2/Children £1/Family ticket £4.50/Service ID free. Group rates available for 15+

The Royal Green Jackets

Peninsula Barracks, Romsey Road, Winchester, Hampshire SO23 8TS

A most remarkable regimental museum showing the history of past & present with an outstanding display and the Waterloo diorama of some 20,000 soldiers and a sound and light commentary.

Mon-Sat 10.00-17.00/Sun 12.00-16.00

Adults £2/Children £1/Senior Citizens £1/Groups 10+ £1.50

The 9th/12th Royal Lancers Regimental Museum

City Museum & Art Gallery, The Strand, Derby DE1 1BS

Information panels, audio system and items relating to the history of the Regiment and its predecessors from 1715 to the present day. Displays include a reconstruction stable. (N.B. Regimental records deposited



38th Officers' Grenadier Cap 1751, and Waterloo Shako 1812-16 exhibited at the Museum of the Staffordshire Regiment

with National Army Museum)
Mon 11.00-17.00/Tues-Sat 10.00-17.00/Sun 14.00-17.00
Free

Royal Marines Museum

Southsea, Hampshire PO4 9PX

Over 300 years of action-packed history is revealed — unique exhibitions including Falklands Room, Talking Heads, Medal Room, Arctic display, plus thousands of treasures and unusual memorabilia. *Whitsun-August 9.30-17.00/Sept-May 10.00-16.30*
Adults £2.50/Children £1.25/OAPs £1.50/Family Ticket £6 (2 Adults & 4 Children)

Royal Regiment of Fusiliers
City of London HQ, RRF, HM

Tower of London EC3N 4AB

Royal Signals Museum

Blandford Camp, Dorset DT11 8RH

The Royal Sussex Regiment
The Redoubt Fortress, Royal

Parade, Eastbourne, Sussex

The Royal Welch Fusiliers Regimental Museum
Caernarfon Castle, Caernarfon, Gwynedd LL55 2AY

MUSEUM VOUCHER

Admits one to any one museums listed on reverse

MILITARY ILLUSTRATED

Valid until September 30th, 1993

£3.50/Children £2.50 & Pensioners. Free entry to Museum

The Small Arms School Corps and School of Infantry Weapons Museum

School of Infantry, Warminster, Wiltshire BA12 0DJ
Contains an unequalled collection of firearms dating from the 16th C. to the present. 8.30-16.30 Week days by appointment only
Donations please

St. Peter's Bunker Museum

St. Peter's Village, St. Peter, Jersey JE3 7AF
Established over 25 years ago, holds the largest and most interesting genuine collection of German militaria & occupation relics in Jersey. Daily 10.00-17.00 March to end October
Adults £1.60/Children 80p Special group rates Adults £1.20 Children 60p

Scottish United Services Museum

The Castle, Edinburgh EH1 2NG
Scotland's National Museum of the Armed Forces. 1st Apr-30th Sept Mon-Sat 9.30-18.00/Sun 11.00-18.00 1st Oct-31st March Mon-Sat 9.30-17.00 Sun 12.00-17.00
Free (entry charged to Castle)

Somerset Military Museum

County Museum, The Castle, Taunton, Somerset TA1 4AA
Exhibition and record of the history of the Somerset Light Infantry, Somerset and Cornwall Light Infantry, North

Somerset Yeomanry, West Somerset Yeomanry, The Somerset Militia and Rifle Volunteer Corps.

Mon-Sat 10.00-17.00
Adults £1.20/Children (5-18) 30p free under 5/Senior Citizens 80p

South Wales Borderers Museum

Royal Regiment of Wales, The Barracks, Brecon, Powys
A brilliant display befitting the regiment that has won more Victoria Crosses than any other line infantry regiment. 1st Apr-30th Sept 9.00-13.00 and 14.00-17.00 (Closed Sundays) 1st Dec-31st March Week days only (same timing)
70p per person

Staff College

Camberley, Surrey GU15 4NP
The museum covers the history of the Staff College and officers in particular, their uniforms. By appointment only between 10.00-16.00 weekdays only. (Closed weekends & holidays)
Free

The Suffolk Regiment Museum

The Keep, Gibraltar Barracks, Bury St Edmunds, Suffolk IP33 3RN
Items of military uniforms, medals, weapons, silver, badges, various artefacts dating back to 1685. Week days only 10.00-12.00 and 14.00-16.00
Free

The Sussex Combined Services Museum

The Redoubt Fortress, Royal Parade, Eastbourne, East

Sussex BN21 7AQ

Restored Napoleonic stronghold, exhibits illustrate the history of the three services within the county. Daily Easter to November 9.30-17.30
Adults £1.70/Children £1/OAPs £1

The Ulster Museum

Botanic Gardens, Belfast BT9 5AB
The collection includes material relating to archaeology, art, botany, zoology and geology, ethnography and local and industrial history. Mon-Fri 10.00-17.00/Sat 13.00-17.00/Sun 14.00-17.00
Free

Victoria & Albert Museum

Exhibition Road, London SW7
A museum of the decorative arts with collections of arms and armour from Europe, Near and Far East. Mondays 12.00-17.50/Tues-Sun 10.00-17.50
Voluntary donation

Warwickshire Yeomanry Museum

The Court House, Jury Street, Warwick
Military museum covering the history of the Warwickshire Yeomanry since its formation in 1794. Uniforms, weapons, medals, military equipments, paintings, photographs, etc... From Good Friday to end of September on Fridays, Saturdays & Sundays & Bank Holidays 10.00-13.00 & 14.00-16.00
Free

The Welch Regiment Museum

The Black & Barbican Towers, Cardiff Castle, Cardiff
Commemorates the services of the 41st and 69th Regiments of Foot, later 1st & 2nd Battalions, The Welch Regiment during the period 1719-1969. Daily (with the exception of Friday) and at weekends Nov to Feb 11.00-16.00/March, Apr & Oct 11.00-17.00/May to Sept 11.00-18.00 (closed Xmas Day, Boxing Day & New Year's Day annually
Free, but admission to Castle £2/Children & OAPs £1

York Castle Museum

Eye of York, YO1 1BY
Far more than just a military museum, with exhibits covering many aspects of British rural and urban life over the centuries. Apr-Oct, Mon-Sat from 9.30/Sun 10.00, last admission 17.30/Nov-Mar, Mon-Sat from 9.30/Sun 10.00, last admission 16.00. Closed 25/26 Dec and 1 Jan
Adults £3.80/OAPs/Children/Students/Unemployed £2.70/Group rates available

York & Lancaster Regimental Museum

Central Library and Arts Centre, Walker Place, Rotherham SG5 1JH
Regimental collection & archive (1758-1968) including the uniform, orders, medals & ephemera of F.M. Viscount H.C.O. Plumer of Messines. 10.00-17.00 Tues-Sat/Closed Sun, Mon & Bank Holidays
Free

Free entry to any one of the Museums listed below:

British in India Museum, Colne, Lancs.
Cobbaton Combat Collection, Umberleigh, North Devon.
Combined Operations Museum, Inverary Castle, Argyll.
County & Regimental Museum, Preston, Lancs.
Dorset Military Museum, Dorchester, Dorset.
Durham Light Infantry Museum, Aykley Heads, Durham.
Edgehill Battle Museum, Banbury, Oxon.
Guards Museum, Wellington Barracks, London.
Museum of Duke of Edinburgh's Royal Regiment, Salisbury, Wilts.
Museum of Gloucestershire Regiment, Gloucester Docks, Gloucester.
Museum of Lincolnshire Life, Burton Road, Lincoln.
Museum of the King's Regiment, Liverpool Museum, Liverpool.
Newhaven Fort, Newhaven, East Sussex.
Reg Museum 9th/12th Royal Lancers, The Strand, Derby.
Royal Engineers Museum, Chatham, Kent.
Royal Marines Museum, Southsea, Hants.
St Peter's Bunker, St Peter, Jersey.
Sussex Combined Services Museum, Eastbourne, Sussex.
Royal Green Jackets Museum, Winchester, Hants.
Welsh Regiment Museum, Cardiff Castle, Cardiff.
National Army Museum, Chelsea, London.

Name of person presenting voucher:

Address:

Date:

FOR MUSEUM USE ONLY

Name of Museum:

Address:

I confirm that the above-named was admitted free of charge on the date stated.

Admission price:

Signed:

Please print name/title:

Croatians in the 'Thirty Years' War 1618-1648

The setting

BY THE END of the 16th century the Croatian state had been reduced by the Turkish onslaught to but a fraction of its former holdings. The country had been plagued during this time only by the Turks, but also by considerable social strife at all levels of society as well. The tax burden required to hold off the ever-present Turkish threat was tremendous, with the heaviest burden falling ultimately onto the powerless serfs. Under the leadership of Matija Gubec in 1573, peasants north of Zagreb rose up in the largest of a number of peasant revolts, all of which were harshly suppressed. The 16th century had also been witness to a civil war between noble backers of rival contenders for Croatia's throne. But with the eventual accession of Ferdinand Habsburg as their king, greater European concern for Croatia's protection from the Turks was assured.

Although Croatia was administratively considered a part of Hungary under the Habsburg monarchy at this time, it nevertheless had managed to maintain a considerable degree of self-rule. The Croatian and Slavonian nobility, having accepted Habsburg rule, maintained only formal ties with the Hungarians, all the while emphasizing the significance and role of the institutions with which they had preserved their own independence. With the uniting of the Croatian and Slavonian Diets in 1558, Zagreb was established as capital of their united country. Administrative power was increasingly centred in the Ban (governor), who as deputy to the king, was ultimately responsible for raising the needed army for repelling the Turkish threat. But as more and more Croatian cities fell to the Turks, with much of its population taken into slavery and the whole area facing economic collapse, it became increasingly difficult for the embattled nobility to supply the forces that were needed for any genuine defence.

The result of this was to turn increasingly to Vienna for military protection. So, when Austrian Archduke Ferdinand I was elected Croatian king in 1527, he ordered 1,000 cavalrymen and 200 infantry to be stationed on Croatian soil as a

standing army. And since the Emperor got directly involved, the unavoidable consequence was to give Vienna a greater and greater voice in local affairs which had until then belonged exclusively to Croatia's Ban and nobility. The long war that followed the Turkish defeat at Sisak in 1593 continually weakened the military strength of the Croatian nobility, forcing increasing dependence on the Viennese court for genuine protection.

Finally, with the treaty in 1606, a period of relative peace prevailed between the Austrian and Ottoman empires along the border between them, which then extended from the Adriatic Sea up through Croatia into today's western Hungary and as far as present day Poland. Whereas this did not prevent frequent harassment and forays into one another's territory, it did at least stop the Ottoman advance temporarily.

Uskok

The Uskok's military dress was shorter in front and longer in the back, on which long, so-called 'false' cuffs were sewn. This kind of short dress was quite characteristic of Dalmatian Croatia around the end of the 16th and beginning of the 17th centuries. Most likely the warmer Mediterranean climate also had its influence on the appearance of their dress. Officers at war wore mail shirts beneath their uniform. Many contemporary illustrations show the kind of cap they wore. When necessary the cap's front flap could be turned down for protection from the sun. They wore light sandal type shoes of plaited leather (with which, according to the records of eyewitnesses, they climbed Dalmatia's rocky terrain as nimbly as mountain goats), and multicoloured knitted woollen socks, like those still worn in Dalmatia as part of the national dress. Whereas ordinary soldiers wore dark blue trousers made from coarse homespun, the nobles' trousers were made of nicer material. In both instances, they were tied below the knee with different coloured ribbons. Their main weapons were the short arquebus or musket, slung across their shoulders with a strap, and either a short, straight sword for use at battles at sea, or the Italian schiavona sword.

VELIMIR VUKSIC and DICK FISCHER

DESPITE THE RAVAGES of the Turks, Croatia was able to send some 30,000 troops — mainly light cavalry who earned a ferocious reputation — to serve the Habsburg Empire. They fought in practically every major engagement across the depth and breadth of Europe, and in the end only some 2,000 survived to return home.





Croatian nobleman in continental dress, as was worn by the Ban's ambassadors. The heavy coat had long 'false' cuffs and was lined with fur. The war hammer or mace was often a sign of dignity. Because it was worn on horseback, the heavy coat has a slit behind and two on the sides.

The Uskoks

Serious trouble had been brewing for a long time along Croatia's western territory, on the Dalmatian coast. Although peopled almost exclusively by Croats, the Republic of Venice maintained control of the islands and most major cities, as bases for its commercial operations in the Mediterranean. Then as the Turks advanced, refugees were arriving from territory in Croatia, Bosnia and Herzegovina that they were occupying. These were called 'Uskoks', for having 'jumped across' the border. But once there they continued to fight the invaders, either in the service of Venice, further south, or as mercenaries for the Austrian Empire. A large number of *Uskoks* had located in the area around Split, where they had gathered to defend the fortress of Klis. When Klis finally succumbed to the Ottomans in 1537, the *Uskok* garrison was

moved to Senj, where the *Uskoks* maintained a formidable western defence all along Croatia's coastal territory.

Venice, during most of this time, had generally managed to steer clear of confrontations with the advancing Turkish forces. Instead, it had been taking advantage of the Austro-Hungarian Empire's troubles to make headway through significant trade, and occasional alliances, with the Turks. But the Senj-based *Uskoks*, adept with their small, speedy boats, became a genuine terror at sea. Finding themselves between hostile neighbours, these highly effective fugitive and desperado soldiers — generally unpaid, supporting themselves almost exclusively through pillaging and piracy — harassed both the Turks and Venice.

Then in 1591, when both the Imperial and Croatian forces were desperately engaging the Turks at Sisak, Venice took advantage of the situation to attack and destroy the *Uskok* stronghold of Karlobag. This provoked years of ferocious attacks by the Senj-based *Uskok* forces on Venetian shipping, which turned into open land and sea warfare — the *Uskok* War (1615-1617). The Habsburgs finally agreed to a peace with Venice, but only on



the condition that the *Uskoks* of Senj would be resettled further inland, away from any contact with the Venetian shipping and trade!

Development of special Croatian cavalry

One effect of the precarious position of having a 300 mile-long boundary facing the invading Turks was the development of numbers of experienced cavalry, proficient in a specialised kind of warfare. The Turkish *akinji* raiders were fast and mobile, skilled at the unexpected commando raid on unprotected farms and settlements. The only way they could be confronted was with deployment of the same kind of cavalry: fast and light, able to move in hot pursuit at a moment's notice, moving in quickly to defend wherever necessary, then move to attack. They were adept both on horseback and, in effect, as highly mobile infantry. So because the whole country was in effect a battlefield during this time, it was filled with great numbers of this special kind of highly mobile, well armed cavalry. These kinds of troops became the mainstay of the Croatian territories. (Besides the light cavalry, the army at the Ban's disposal consisted of arquebusiers, heavy cavalry and infantry units as well, although these

Uskok commander. Pirates in Senj were called *Uskoks*, just like the Croatian island and coastal population, which fought on Venice's side against the Turks.

were generally kept in reserve for eventual defence of the territories against the Turks, and not sent off to Europe.)

The Thirty Years' War

The spark that touched off the Thirty Years' War — freedom of religion as demanded by the Czech Protestants — was by 1618 a non-issue in Croatia. The Protestant Reformation, which almost a century before had spread significantly in Croatia among a number of influential priests, several leaders of the supple nobility (including Juraj Zrinski), and academics throughout both Croatia and Slovenia, was effectively and totally extinguished by the Catholic Counter-Reformation which followed.

The new Habsburg king and Holy Roman Emperor, Ferdinand II (1619-1637), was a forceful opponent of the Protestantism which had been penetrating his kingdom — especially in Hungary and Bohemia, as well as throughout



The Venetian Doge kept a Croatian (Dalmatian) guard in his palace. The guards were dressed in parade uniforms, but kept their national light leather shoes. The guard was armed with Italian swords

which were named schiavona after them (schiav = slav). These swords were very similar to basket hilted Highland broadswords.



The overseer of the rowers on a galley in light dress, as was worn by the Croatian population in Dalmatia. The Dalmatian cities equipped 12 galleys of around 200 men each. These Croatian galleys

took part in the battle at Lepanto in 1571. The rowers on the Croatian ships were not slaves or prisoners, but were free men who also served as warriors.

KEY TO PAGES 30/31

Croatian arquebusier in the Thirty Years' War, 1618-1648

Croatian cavalry units were referred to in many sources, as each being comprised of around 600 men. In the Ban's army, in fact, the organisation of a standard-bearing regiment consisted of ten troops of 50 men each. When officers and staff assistants were included, this would total that number. Croats were generally light cavalry armed with firearms, although at the beginning of the war they were reported to be carrying spears. Each carried a sabre, a battleaxe, an arquebus, and several pistols. Their sabre hung from a strap across their soldiers so as not to hinder them when fighting on foot. Most often Croats wore a short tunic, a cloak, and a fur-lined cap, everything made of red, dark blue or brown homespun. They wore a colourful silk shawl Turkish-style, for a belt, and a silk (usually black) handkerchief around their neck. This neckerchief protected the rider

from sweat and dust, but also served to bind up wounds. The silk used was a thick material, effective in stopping the bleeding. (It is interesting that at the beginning of their war against the Serbs in 1991, Croatia's soldiers again wore a black silken band around their head, which they also used to bind up wounds.) Their homespun trousers were blue. Occasionally an officer would have a helmet, and back and breast armour.

An officer of the Ban's cavalry regiment under Colonel Nikola Lodron, 1697.

In 1672 Nikola Lodron commanded one standard-bearing regiment of about 600 Croatian Hussar cavalry along the Rhine, in Austria's battles against France. At the same time three similar regiments were sent in to oppose one of numerous Hungarian uprisings against Vienna. In the 1683-1699 war Lodron joined the Austrian army with 1,100 cavalry, with which he fought

for Slavonia's liberation from the Turks. Even though there were already two regular Hungarian Hussar regiments in the Austrian army (one founded in 1688, the other in 1696), these Croatian Hussars of the Ban's army were outfitted 'Hussar style'. Although they did not have their own unique uniform, everyone wore what he had. But even in official military sources they are termed dragoons, from their ability to fight equally on horseback and as infantry. It is known that their military dress was predominantly red. At the end of the 17th century the Croats as well as the Hungarian Hussars were armed with a sabre, a carbine, two pistols, and very often with a war hammer or light axe. When the Turkish danger ceased with the peace of 1699, the Hussars fought more in Western Europe, and then the spear and long armour-piercing sword disappeared from their weaponry. Most often the length of these swords was about 1.20 metres,

with the longest preserved specimen located in a Polish museum extending to 1.70 metres. For comparison, the length of a horse from the chest to the tail never exceeded 1.50 metres. Leopard or tiger skins were the privilege of officers, while other Hussars had the right to wear wolf furs or short fur-lined coats. Caps were lined with the fur of lynx or the so-called golden, or pine marten. In Slavonia there were whole families who hunted these golden martens, which were plentiful in the large oak woods. Other evidence that these little animals were prized can be seen from the coat of arms of Slavonia from the 15th century, on which is a picture of a pine marten. Caps were decorated with a pheasant, hawk or rooster leather or from a small white heron. More and more frequently at the end of the 17th century, Hussars carried a sabretashe, which came into being from an ordinary decorative shepherd's bag. Both infantry and cavalry alike carried such a bag.

Croatian arquebusier in the
Thirty Years' War, 1618-1648



Officer of the Ban's cavalry
regiment under Colonel
Nikolai Lodron, 1697





Infantry officer, late 16th —
early 17th century

Germany — under his predecessors. So when the Czech Protestants threw two of his royal governors out of the windows of the Hradcany Palace in Prague and rose up in rebellion against him, Ferdinand threw himself and his forces into the war against them. The Croatian nobles and *Ban*, loyal to their Emperor and true Catholics all, put their light cavalry forces at Ferdinand's disposal when called upon.

Croatians off warring on behalf of the Empire

At the time the Thirty Years' War broke out there were numerous experienced troops throughout the country and stationed in Croatia's military

frontier, available to be sent as mercenaries throughout Europe in the service of the Empire. Serving in their own units under their commanders, *Ban* Petar Zrinski and Petar Gal, and a number of greater or lesser nobles, was a large number of Croatian cavalry. As the war dragged on, more and more new cavalry units kept arriving from Croatia on the battlefields across the European continent. These were then placed under the command of Nikola and Petar Zrinski, as well as under foreign Imperial generals, Johann Isolani, Walter Leslie, Johann Sporock, Johann Werth, etc. Characterised by their distinctive dress, mobility, discipline and weapons, the Croatians distinguished themselves over and over again in battle, gaining a reputation both for their effectiveness, and an unenviable reputation for

their pillaging.

The Croatians were mostly employed as light cavalry, sent both ahead and in the rear of the main army. Serving as the army's scouts and advance party, the Croatian cavalry was frequently the first contact that the unfortunate city or village would have with the advancing army. And to maintain their speed and mobility — and because there were no supply provisions for them at this time anyway — they lived off the land, plundering whatever they found and killing anyone who tried to stand up against them. Their effectiveness in carrying out this task somewhat accounts for their terrifying reputation in the German poems and folk songs of the time as the 'riders with the long spears... sabres at their sides, believe me those are Croats!... hell's offspring... wild lions, now already among us...'

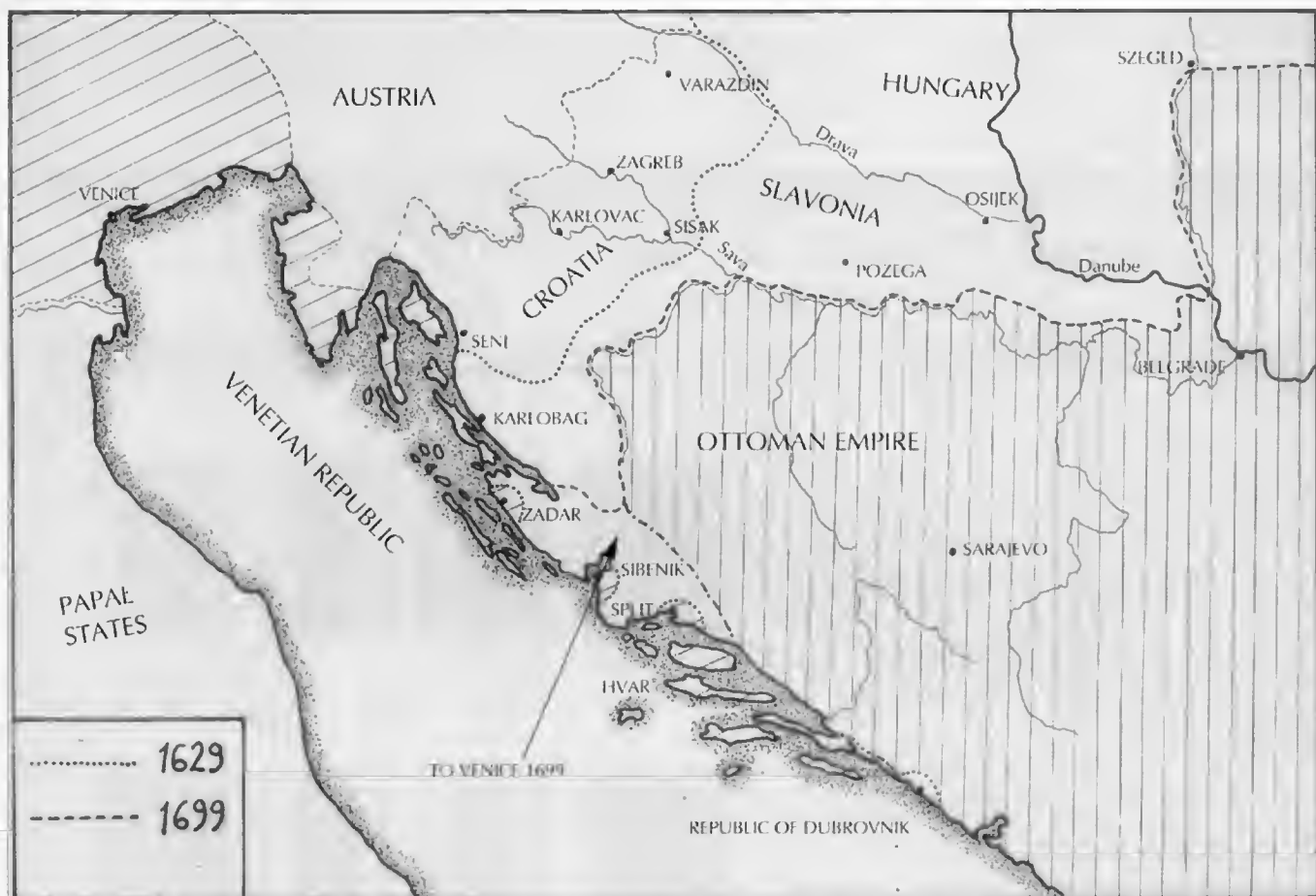
The record of Croatian involvement among the Imperial armies is like a recounting of the war itself, so prominent a role do they play in the action. First mention of them is the battle at Zablath in 1619, then in southern Bohemia together with the Imperial general Boucquois. Later Croatians are among the Imperial troops under the command of Ferdinand's top general, Graf Johann von Tilly, at their victory over the Bohemians at White Mountain, near Prague. They then show up again with Tilly in Bavaria, then in the Palatinate, and all the way to the Rhine river. Next Croatian units are recorded as part of the Imperial army of the enigmatic former Protestant Bohemian, Albrecht von Wallenstein, in pursuit of Graf von Mansfeld through northern Hungary. They play a major role throughout Wallenstein's campaign against Gabor Bethlen, the Protestant prince of Transylvania, who was aspiring to win the crown of Hungary from the Habsburgs. Here they appear under the command of Croatia's *Ban* Juraj Zrinski, who took ill and died during the campaign. Then there are records of Croat forces in action against the Danes at Lutter am Barenberge, where, under Tilly's command, they helped rout Denmark's Christian IV. In September 1631, in one of the war's most fiercely fought and decisive battles, while attempting to stop Swedish King Gustav Adolph II at Breitenfeld-Podelwitz (the first battle of Breitenfeld), Croatian troops again distinguished themselves

under Graf Holck's command, albeit in a losing cause. Other Croatian cavalry fought there under the respective commands of Gallant and Saradetzky as well. Then they fought in Wallenstein's ranks in his army's defeat at Lützen (1632).

In the battle of Nördlingen, serving as the right flank of the Imperial army, it was the Croatians who played the decisive role in the Empire's victory against the Swedes on 7 September 1634. 'The great major engagement at Nördlingen provides an opportunity for Croatians to boast,' wrote historian Johann Weikhard Walwasor 300 years ago, 'for they were first to get behind enemy lines and hit the Swedish army from behind...' Later that same year Graf Isolani and Croatian troops under his command fought battles at Dinkelsbühl, Mergentheim and Rothenburg. Croatian units also took the cities of Salzingen and Meinungen. As the war dragged on these Croat troops showed up further and further away from their homeland — deep in France, at St Denis outside Paris, in the Netherlands and Belgium, and up to the Baltic Sea in Wismar. Near the war's end, Croatian units were in action under Duke Melander in northern Bohemia, and under the command of Croatian *Ban* Nikola Zrinski and the Croatian nobility in Thüringen.

The Croatian units so distinguished themselves during the Thirty Years' War that they were soon being sought out by other countries for special assignments. While warring against them in Germany they attracted the attention of the French king, who was so attracted by them that he immediately recruited and equipped four regiments of Croatian light cavalry. These cavalymen, standing out by their scarves tied around their necks with a knot, eventually came to be known as the 'Royal Cravate' (from their term for the Croats), and their necktie became the trend on the streets of Paris. In Saxony as well, Elector Johan Georg II founded a company of Croatian guard cavalry, which remained in force at the Saxon court in Dresden from 1656 to 1680. Similar units of Croatian cavalry guards appeared later in Paris, Florence, Madrid and as guards in the Doge's palace in Venice.

The historical problem in all these accounts is to understand how such a small, devastated



Largest territorial changes in Croatia in the 17th century
In 1629 the Turks attained their greatest expansion, while Croatia was its smallest ever. In the Great Turkish War, 1683-1699 Slavonia was liberated as well as part of Dalmatia which was attached to Venice by the peace treaty.

country like Croatia in the 17th century was able to field so many excellent fighting units throughout the continent. And this at a time when significant defensive forces were still required to man the military border facing the Turks! One likely partial explanation is that the court in Vienna had resettled many others — Vlachs, Serbs, Hungarians, Romanians — in the Croatian military frontier areas under its direct control, where permanent military service was required of all males between 18-60 years of age. Some served in permanent units of the military authorities under Vienna's command, others in the people's militia. Croatian nobles, Imperial officers, the native populace and imported foreigners all fought side by side against the Turks, and were known abroad simply as 'Croats' regardless of their country of origin. And once a part of the Empire's forces, it is very likely that capable cavalrymen from other nationalities were from time to time attached

to the Croatian units to help replete their ranks.

The courage, and contribution of Croat warriors to the cause of the Empire in the Thirty Years' War has been acknowledged by chroniclers, historians and popular legends. But the price they paid was staggering; of the 30,000 Croatian soldiers who went off to war in 1618 and the years that followed, only 2,000 returned home in 1648. Despite its considerable sacrifices on behalf of the Empire, in terms of any real furthering of its rather desperate national interest, Croatia received almost nothing in return.

Austro-Turkish Wars, 1683-1699

Tensions never really disappeared along the border with the Turks during this time. In its war in Dalmatia (1649-1669), Venice received much territory back from the Turks. In 1663-1664, there were spectacular winter cavalry exploits deep behind Turkish lines under Nikola Zrinski's command, as he set Suleiman's famous bridge on fire. And when Hungary's magnates rose in rebellion in 1673 against the absolutist policies of the Viennese court, the Turks took advantage of the country's social unrest and new Hungarian leadership, and began to move hard throughout

Croatia and Hungary, even besieging Vienna in 1683. But they were finally defeated soundly there, and although the war was far from over — and they were to still win numerous victories as well — the tide had already turned for the Turks. In 1684 in Slavonia, Croatian Ban Nikola Erdody and Austria's General Jakob Lesle took city after city away from the occu-

piers triggering a popular uprising. By then the Turks were increasingly on the defensive and, with fits and starts, were being pushed back out of the Croatian lands they had been occupying for over 100 years. But it was not until peace was finally signed in January 1699, that the centuries-long Turkish menace was removed from the Croatian scene. **MI**

BACK COVER **Hussar officer — late 16th, early 17th century**

A reconstruction made according to a graphic by W. Dillich published in the book Ungarische Chronica, printed in 1600 in Cassel. A large number of pictures appear in this book which, historically, are somewhat unusual for that time, and which portray warriors and their equipment quite realistically. It is known that it was the custom of Hussar officers — among Croats, Hungarians and Poles alike — to decorate themselves with skins of leopards and lynx, and they were known to drape their horses with bear skins. This custom of decorating men and animals with skins reached its zenith in the 17th century. The illustration shows several interesting details. First, the warrior is portrayed from his right side, thereby concealing his sabre or sword, which was

a quite unusual angle, particularly of a person of authority, such as a military officer. The author obviously wanted to inform his readers well, which accounts for the portrayal's accuracy. It can be seen clearly how the lance sits in a holster attached to the saddle, and the way in which he carried his mail-piercing sword. Two sets of reins are attached to the horse's head — pressure applied to the edges of the lips with the upper ones determines the direction of movement, while pressure with the lower reins on the tongue lowers the head, preventing movement at full speed. The tear shaped sisak style helmet is located in the collection of the museum in Augsburg. The only unusual feature on the Hussar officer is that his whole body is covered in fur, as if he is wearing fur gloves as well. He is wearing a belt across the furs, to which his sabre is fastened.

Medal Ribbons for Valour and Service Germany 1933-45

BRIAN MOLLOY

HERE WE LOOK at a selection of medal ribbons commonly worn during the Third Reich period, some of them instituted by Hitler and the NSDAP, some dating back to the First World War.

1. Iron Cross 2nd Class 1914. 2. Iron Cross 2nd Class 1939. 3. War Merit Cross. 4. War Merit Medal. 5. NSDAP Long Service Medal (15 years). 6. NSDAP Long Service Medal (25 years). 7. War Cross of Honour 1914-18. 8. Eastern Winter Campaign Medal 1941-42. 9. NSDAP Long Service Medal (10 years). 10. German Social Welfare Medal. 11. Length of Service. 12. Entry into Austria Medal. 13. Entry into Sudetenland Medal. 14. West Wall Medal. 15. Memel Medal. 16. Olympic Games Commemorative Medal. 17. Fire Service decoration. 18. Baltic Cross. 19. Air Protection Service Medal. 20. Prussian War Effort Cross. 21. Prussian Life Saving Medal. 22. Silesian Eagle. 23. Baden Military Service Cross. 24. Bavarian Military Service Cross. 25. Bavarian Military Service Medal. 26. King Ludwig Cross. 27. Prince Regent Luitpold Medal. 28. Bavarian Medal of Valour. 29. Wurttemberg Military Service Cross.



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DURING THE THIRD Reich a strict legal code was enforced, governing the wearing and display of personal medals and decorations. Being able to recognise the various medal ribbons proudly worn on the tunics of members of the Wehrmacht and other party organisations gives the collector/historian an insight into the individual's military and political career during this violent period of history that reshaped Europe. Although most contemporary reference to the Third Reich period is mostly available in the form of black and white photographs, the arrangement of the ribbon stripes can, with the aid of a colour chart, be recognised. After the Wehrmacht adopted the Eagle and Swastika of the Nazi Party most of the old Imperial ribbons and awards did continue to be displayed on the tunic. This chart shows the ribbons that are commonly encountered in the photographic material available to the German military enthusiast.

1. Iron Cross 2nd Class 1914. A commonly encountered ribbon awarded in great numbers. This was awarded for exceptional bravery in combat and could be awarded to either sex. The second class is the lesser of the Iron Cross awards.

2. Iron Cross 2nd Class 1939. Instituted by Adolf Hitler on 1 September 1939. This and the 1914 ribbon had two distinct methods of display, either as a single ribbon on the left breast or diagonally from the second tunic button hole. This was awarded in vast numbers, and consequently is one of the most common. Recipients of both the 1914 and 1939 Iron Cross 2nd Class could wear the ribbons in two distinctive ways, either the 1914 ribbon diagonally from the second button hole with a small metal Eagle and Swastika with the date 1939 affixed to the ribbon, or as two separate ribbons on the left breast.

3. War Merit Cross. Awarded for recognition for the furtherance of the war effort. Instituted on 18 October 1939. Both sexes were eligible whether military or civilian; also awarded to foreigners for services to Germany.

4. War Merit Medal. Almost a year after the institution of the War Merit Cross, this award was recognised. This medal was solely for rewarding the services of civilians.

5. NSDAP Long Service Medal. This 2nd Class award is for 15 years' service in the NSDAP.

6. NSDAP Long Service Medal. Awarded for 25 years service to members of the NSDAP. It indicated a First Class decoration.

7. War Cross of Honour 1914-18. Reich President von Hindenburg instituted the cross on 13 July 1934. Combatants and non-combatants were eligible for this award. No other official World War I service award was issued during the Third Reich; illustrated is the combatants' ribbon.

8. Eastern Winter Campaign Medal 1941-42. The first winter campaign was commemorated by the institution of this medal on 26 May 1942. Also known as the 'Frozen Flesh Medal' by the survivors of the campaign. It is rare to encounter photographic evidence showing the actual medal being worn. The usual method of wear was either on the left breast or diagonally from the second tunic button hole beneath the Iron Cross 2nd Class ribbon.

9. NSDAP Long Service Medal. A Third Class award for ten years service in the NSDAP. This is the lowest of the NSDAP Long Service Medals.

10. German Social Welfare Medal. Following the suspension of all Red Cross awards, Hitler ordered the institution of German Social Welfare decorations on 1 May 1939. The medal was the 3rd and lowest class. Both men and women were eligible. Female awards were suspended from a bow of the ribbon.

11. Length of Service. Traditionally, all German military and civilian Long Service Awards used a cornflower blue ribbon. This practice was continued during Hitler's dictatorship.

12. Entry Into Austria Medal. All military and civilian personnel involved in the annexation of the Austrian State were awarded this decoration. It was instituted by Hitler on 13 March 1938.

13. Entry Into Sudetenland Medal. Although Hitler proclaimed the annexation of Sudetenland as his final territorial demand, tragically, this was not to be. The date set for the German take-over of this part of Western Czechoslovakia was 1 October 1938. All personnel taking part in the operation were eligible for the award. If

the recipient of this medal participated in the Sudetenland and the creation of the Protectorate of Bohemia and Moravia it entitled the inclusion of the Prague Castle Bar to the ribbon.

14. West Wall Service Medal. Known outside Germany as the Siegfried Line, this massive fortification in Western Germany was constructed to secure the Reich border. This medal was a one class award and open to military and civilian personnel who had in some way contributed to the wall. From its institution on 2 August 1939 nearly one million medals were presented.

15. Memel Medal. The district of Memel was once part of East Prussia coming under the control of Lithuania in 1924. In March of 1939 Hitler demanded the return to Germany of this district and the Lithuanian authorities complied. This commemorative medal was instituted on 1 May 1939 and awarded to all military and naval personnel participating in the take-over.

16. Olympic Games Commemorative Medal. The 1936 Olympic Games was a showpiece event for the Nazi Party and in particular Adolf Hitler. To reward German and foreign citizens for the services to both the Winter and Summer games a medal was instituted on 31 July 1936. When worn with military decorations this ribbon ranks last.

17. Fire Service Decoration. Usually awarded for 15 years service and is the 2nd Class award.

18. Baltic Cross. To counteract the rise of Bolshevism in the Baltic States of Germany, ex-members of the military banded together to form Freikorps. During their brief existence the Freikorps were at times supported by the Weimar Government. This support was withdrawn when they were considered a threat. Disbandment of the groups was no easy matter and in the politics of the day they were persuaded to support the growing NSDAP. The Baltic Cross was awarded to all Freikorps members who had taken part in the fighting in that area. (See *MI/50*.)

19. Air Protection Service Medal. The same ribbon was used for both classes of this award which was instituted on 30 January 1938. It was intended for recognition of hon-

ourable and exceptional services in the civil defence of Germany. Open to all members of the Reichsluftschutzbund-RLB (National Air-raid Protection Service).

20. Prussian War Effort Cross. Although worn on the uniforms of the Third Reich, this was an Imperial Prussian award for the furtherance of the war effort during World War I.

21. Prussian Life-Saving Medal. This medal had been in existence for 100 years prior to President von Hindenburg making it a national award in June 1933. It could be awarded to all citizens over the age of 18 for the saving of life regardless to their own life. A small and politically significant change was made to the obverse design in July 1937, when a small shield bearing a swastika was added to the chest of the eagle.

22. Silesian Eagle. Only the 2nd Class of this award was suspended from a ribbon. It was awarded for at least three months' service in the Freikorps in the defence of the Eastern Province of Silesia. Although instituted in 1919 it was only 14 years later on 16 May 1933 that the award was officially recognised.

23. Baden Military Service Cross. The cross was awarded by the Authorities of the Grand Duchy of Baden for meritorious service in World War I.

24. Bavarian Military Service Cross.

25. Bavarian Military Service Medal.

26. King Ludwig Cross (Bavaria WWI).

27. Prince Regent Luitpold Medal (Bavaria WWI).

28. Bavarian Medal of Valour. Bavaria was an independent Kingdom within the Imperial Reich and exercised its right to award and issue decorations separately. The Kingdom was abolished in 1919.

29. Wurttemburg Military Service Cross. This First World War decoration was awarded to all military personnel for meritorious service to the Kingdom of Wurttemberg. It was issued for no less than six months' active service during World War I.

All German awards were originally issued with a certificate naming the award and the recipient. They were signed and dated, which made the certificate more valuable to the recipient than the actual medal which was unnamed.

The Cheshire Volunteer Regiment, 1914-1918

RAY WESTLAKE

THE HISTORIES OF the First World War Volunteer Training Corps regiments and battalions — spiritual precursors of today's TA — are poorly documented. In this first of an occasional series we begin to help fill that gap.

PUBLISHED HISTORIES relating to units of the First World War Volunteer Force — The Volunteer Training Corps — are scarce. Cheshire, however, is covered by three first class works. *History of the Volunteer Movement in Cheshire 1914-1920* by E.J.W. Disbrowe (Swain & Co Ltd, Stockport, 1920) covers in detail the records of all 11 battalions raised within the county, while *The Chester Volunteers* by Frank Simpson (Courant Press, Chester, circa 1920) deals in particular with 'A' (Chester) Company, 3rd Volunteer Battalion The Cheshire Regiment. The third book is even more specialised in its subject, being *The History of No.3 (Hale) Platoon, 'A' Company, 1st Volunteer Battalion, The Cheshire Regiment*, a 52-page booklet by H.Dorning (Manchester, 1920).

Organisation

During 1914-15 numerous towns throughout Cheshire formed corps of volunteers, each at first known only by its local name. Glancing through the early issues of *The Volunteer Training Corps Gazette*, news of many of these corps can be found, viz: Sale and Ashton Civilian Corps whose drill ground was the

pitch belonging to Sale Football Club; St Thomas's Drill Corps, a Stockport unit that had enrolled 200 members by the end of 1914; and the Chester Civilian Association whose members paid 5s enrolment fee and included most of the Government and local offices, including the Town Clerk.

With almost 100 individual corps formed it was decided that some higher organisation within the county was necessary and subsequently, on 11 February 1915 at a meeting held in Chester Castle, the Cheshire Association of Volunteer Corps was formed. At the same gathering it was also unanimously agreed that existing corps should be formed into a County Regiment.

Under the Presidency of The Duke of Westminster (Lord Lieutenant of Cheshire), the County Association was organised, the Cheshire Volunteer Regiment having Lieutenant-Colonel George Dixon as Regimental Commandant and Chairman of the County Committee and Lieutenant-Colonel Alan J. Sykes, MP, as Staff Commandant and Committee Secretary. The regiment was to consist of 11 battalions, organised as far as possible according to the areas pre-

scribed by the Parliamentary Divisions of the County and County Boroughs.

Headquarters: 12 St Peter's Square, Stockport.

Altrincham Battalion: detachments at Altrincham, Cheadle, Lymm, Northenden, Sale and Ashton.

Birkenhead Battalion: detachments at Birkenhead (Oxton), Mersey Railway, Port Sunlight and Rock Ferry.

Chester & Eddisbury Battalion: detachments at Acton, Audlem, Barrow, Broxton, Bunbury, Chester, Cholmondeley, Church Minshull, Christleton, Delamere, Eccleston, Farndon, Frodsham, Kelsall, Kingsley, Little Budworth, Malpas, Norley, Tattenhall, Tarporley, Tarvin, Tilston, Thornton, Upton, Worleston and Wrenbury.

Crewe Battalion: detachments at Alsager, Crewe, Nantwich and Sandbach.

East Cheshire Battalion: detachments at Bredbury, Dunkinfield, Glossop, Hollingsworth, Hyde, Marple, Stalybridge and Romiley.

Knutsford Battalion: detachments at Bramhall, Cheadle Hulme, Chelford, Disley, Grappenhall, Hazel Grove, Holmes Chapel, Knutsford, Mobberley, Poynton, Stockton Heath and Wilmslow.

This photograph shows clearly the style of the green-gray uniform. Note the brassard which at this time was the original width of 3 inches. Officers' badges of rank can be seen bottom left. (Ray Westlake Unit Archives.)

Macclesfield Battalion: detachments at Birtles and Over Alderley, Cloud, Congleton, Macclesfield and Siddington.

Northwich Battalion: detachments at Barnston and Anderson, Davenham, Hartford, Middlewich, Northwich, Runcorn, Sandiway, Winnington and Lostock Gralam, and Winsford.

Stockport Battalion: detachments at Cheadle Heath, Heaton Moor, Heaton Mersey, the Grammar School, Offerton, Portwood, Reddish and the Sunday School, St Thomas's.

Wirral Battalion: detachments at Behington, Bromborough, Ellesmere Port, Heswall, Hoylake and West Kirby, Neston and Upton.

Wallasey Battalion: all detachments in Wallasey.

There were also mounted detachments at Bucklow, Wervin and Christleton and a Motor Transport Section which by 31 March 1916 comprised 363 cars, 19 lorries, 3 ambulances and 72 cycles. The latter, which was later designated as the Cheshire Royal Army Service Corps, Mechanical Transport (Volunteers) was located as follows: No 1 Company, Wallasey; No 2 Company, Northwich; and No 3 Company, Stockport.

In March 1916 the Committee of the Cheshire Volunteer Regiment applied to the Government for official recognition. In a letter dated 25 May — Lord Kitchener to the Lord Lieutenant of the County — the services of the Regiment were formally accepted by His Majesty the King. Enrolled under the Volunteer Act of 1863 and 11 Cheshire battalions were numbered within the Regiment as follows: 1st (Altrincham), 2nd (Birkenhead), 3rd (Chester & Eddisbury), 4th (Crewe), 5th (East Cheshire), 6th (Knutsford), 7th (Macclesfield), 8th (Northwich), 9th (Stockport), 10th (Wirral) and 11th (Wallasey). Due to it being considerably under establishment the 8th Battalion was in December 1917 broken up and distributed among the 3rd and 4th Battalions, both also below strength.

Under War Office letter dated 31 January 1918 (Army Order 208 of 1918) volunteer regiments were affiliated to county regiments and restyled as 'Volunteer Battalions', thus reintroducing the nomencla-



ture used between 1881-1908 within the previous volunteer system. Subsequently in Cheshire the 1st to 11th Battalions, Cheshire Volunteer Regiment, became in order of seniority 1st to 10th Volunteer Battalions. The Cheshire Regiment.

Badges

Both E.J.W. Disbrowe's and Frank Simpson's books provide a good illustrated record of the badges worn in the Cheshire Volunteer Regiment.



Fig 1: Button hole badge. An enamelled badge—blue shield and circle, gold lettering and wheat sheaves (from County Arms). Worn in mufti to indicate that the wearer was an enrolled member of the Regiment. As many men of military age, but unable to join the Colours, were members of the VTC, stringent precautions were taken to prevent these badges falling into unauthorised hands. Every badge was numbered and signed for.



Fig 2: Honorary member's badge. Similar to the enrolled members' badge but the top half of the circle was in white enamel. This badge was issued to those unable to become enrolled, but had rendered special service to the regiment.



Fig 3: Regimental cap badge. Bronze and again featuring the Arms of Cheshire. By A.C.I. 1936 of 10 October 1916, volunteer cap badges were discontinued and replaced by a brass Royal Arms.



Fig 4: Proficiency badge. Designed by Solomon J. Solomon, RA, and issued by the Central Association of Volunteer Training Corps for wear—at first in uniform but later only seen in mufti. A gilt embossed head of Bellona, Goddess of War, on black enamelled ground. Gilt oval and crown. Worn on left breast.



Fig 5: Officers' cap badge. A sample of this badge was submitted by Regimental Headquarters for approval in December 1916. Also worn on the collars.



Fig 6: In January 1918 (WO Letter 99/438) permission was given for volunteer regiments to adopt the cap badges of their parent regiments. In his book Frank Simpson notes that it was not until May 1918 that officers of 'A' Company, 3rd Volunteer Battalion, were seen in Cheshire Regiment cap badges. At an inspection of 'A' Company on 24 July 1918 by Colonel Burnell Nugent, DSO, it was noted that other ranks were still wearing the Royal Arms badge.

From a special fund that had been set up by the officers, enough Cheshire Regiment badges were purchased and issued in time for Church Parade on 4 August. It is noted

by Frank Simpson that at this time 'A' Company was the only complete company out of the whole Regiment to be in possession of County Regiment badges.

Another interesting note provided by this author regarding cap badges refers to the fact that while the Cheshire Regiment was issuing its men with 'a poor thin substitute in one colour (brass)', the men of 'A' Company, 3rd VB, were proudly wearing the usual bi-metal version. 'Astonished' to hear this, Simpson points out, the Cheshire Regiment soon remedied the matter.

Other interesting items relating to badges include the order for officers to wear a bronze letter 'V' below their collar badges, and the other ranks slip-on woven shoulder title (white letters on khaki) V or CHESHIRE.

Uniform

Volunteers were not in uniform until May 1915, the now famous red brassard bearing 'G.R.' in black letters being worn. A sub-committee set up in February 1915 to deal with uniform chose that recom-

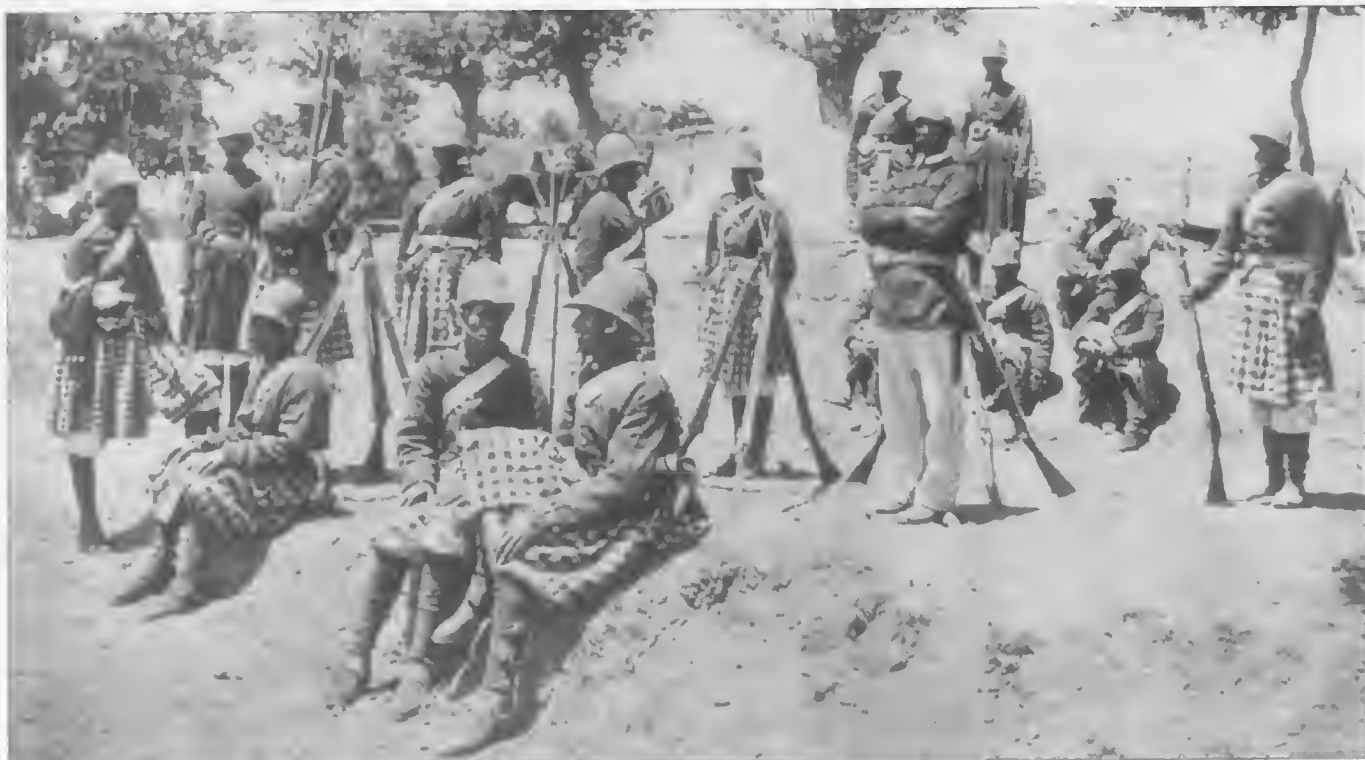
mended by the War Office—peaked cap, tunic, breeches and puttees of grey-green cotton rainproof drill. Greatcoats were also later issued and these are described as being in the style supplied by the Royal Army Clothing Department, Pimlico, but made of proofed green grey drill—loose lined—with military Derby buttons. Haversacks, coat-carriers, along with some 310 Martini rifles with bayonets, were also provided by the County Association.

On 2 October 1916 brass General Service buttons replaced the leather composite then in use. Sam Browne belts were authorised for officers (Western Command Orders No 19) in November 1916 and later, in 1917, khaki service dress with Army badges of rank was authorised for volunteers.

MI

The original volunteer uniform is again clearly illustrated in this photograph. On this occasion the brassard is the later 5 inch wide pattern. (Ray Westlake Unit Archives.)





Afghanistan's Highland Guard

Gandamuk

ON THE COLD and showery morning of 8 May 1879, the First Division of Lieutenant-General Sir Sam Browne's Peshawar Valley Field Force formed up into two massive lines near the Afghan village of Gandamuk. All were in as close to full dress as their six months of campaigning permitted; two Indian battalions, and the British 51st and 17th Foot even wore their scarlet tunics. The location was no accident. 37 years before, during the First Afghan War, a British army retreating from Kabul had made its last stand at Gandamuk against thousands of tribesmen.

PETER MARTIN

PREVIOUS 'MI's have looked at some of the British forces involved in the Second Afghan War (1878-80). But the troops the British faced in that conflict remain obscure; even though they included a candidate for the most bizarrely-dressed household unit ever: the Amir of Afghanistan's Highland Guard.

Now the British had returned to make Gandamuk the place where a treaty would be signed to seal victory in the Second.

That war so far had been brief and almost entirely successful for the British Empire. Late the previous year the Afghan regular army had been brushed

aside from strong mountaintop positions at Ali Masjid and Peiwar Kotal. Early in January Kandahar had been taken after one cavalry skirmish. And by the end of February the man the British blamed for starting the war — the Afghan Amir Sher Ali — was dead, succeeded by his

Burke's plate of the Highland Guard. Although individual soldiers do appear in other plates, this is the only known photograph of an Afghan regular unit. Clearly taken in strong overhead sunlight, modern reproductions tend to emphasise the over-exposure, causing more loss of detail. (National Army Museum.)

The first meeting of Cavagnari and Yakub Khan near Saled Sang, 7 May 1879. The long-range and blurred details of Burke's plate illustrate the practical difficulties still facing campaign photographers in 1879. Note the British escort of 10th Hussars in the background, apparently in blue serge frocks. (National Army Museum.)



hopefully more amenable son Yakub Khan.

No-one then could have foreseen the hard fighting which still lay ahead before the Second Afghan War finally did end. Within four months, the British envoy Sir Louis Cavagnari and his escort of Guides would be massacred in Kabul's Bala Hissar citadel by rebel soldiers. (See 'MI' 56, January 1993.) In little over five, Yakub Khan would surrender to the British as Sir Frederick Roberts advanced on Kabul to take revenge. There would be another winter on enemy territory, as Roberts' Kabul Field Force fought off thousands of tribesmen from its quarters outside the Afghan capital. The following spring would see General Burrows' catastrophic defeat at Maiwand. In all it would take 15 more months of hard fighting before Roberts' epic march to Kandahar would bring final victory'.

The Amir's escort

But at Gandamak in May 1879, all talk was of peace. Browne and Cavagnari greeted Yakub outside the camp. As they rode in past the British ranks, a 21-gun salute was fired... the final round coming as the Amir's foot touched the ground. A company of the 8th Foot fired a volley, then promptly marched away, according to the *Times* correspondent, to avoid 'the smallest appearance of placing any constraint upon the Ameer'. As the higher-ups disappeared into Yakub's tent for tea, those left outside studied the troops he had brought as a bodyguard.

Browne's force already knew the Amir had a sizeable regular army; but the previous year's battle at Ali Masjid had ended well before most of Browne's force could get close to their enemies. But it is doubtful any expected to see troops like

Detail of field and company officers from Burke's plate. Note the helmet of the company officer in the background and contrast between kilt and tunic. Intricate embroidery on the field officer's braided jacket is too fine for the camera to emphasise; but see also his short sword and dress belt. (National Army Museum.)

those who arrived with the Amir. There were some red-coated dragoons, dressed in what one observer called 'a ludicrous imitation of British cavalry uniform'; part of a regular regiment left behind because of a shortage of forage around the British camp. But the main force was a small body of infantry, who immediately took station around the Amir's tent: infantry dressed in complete imitation of a British Highland Regiment, complete with doublet, kilt and tropical helmet! It was the British force's first look at the Amir of Afghanistan's Highland Guard.

Not surprisingly graphic artists and campaign photographer John Burke were quick to produce images of the Highlanders for the Victorian public at home. Reactions to them in the camp were mixed. One correspondent called them a 'rough and ready looking set of men', while others noted their height, fine physique and neat appearance. Often what grated most was not their uniforms, but their discipline. The artist of the *Graphic* said they were 'anything but soldier-like in bearing, their costumes seem ill-fitted and they have the appearance of cuddling their muskets. In fact they look like the Highlanders in a French "ballet d'action"'. And Captain Richard Gordon Creed of the 17th Leicesters called them 'very slack as regards discipline', describing



them 'squatting on the ground with their rifles between their knees, smoking hookahs, leaving their posts frequently to get a drink of water, or carrying on an animated conversation... about pice, annas or rupees'.

Highlanders on horseback?

To say much more about the Guard involves a considerable degree of guesswork. It apparently made just three recorded appearances as a unit after Gandamak. A *Daily Telegraph* correspondent saw it drawn up in review to welcome Cavagnari to Kabul on 24 July 1879. Later the envoy himself recorded a detachment on guard outside his Residency (it was apparently not there when it was attacked on 3 September). And at the end of that month it again accompa-

nied the Amir to a British camp — this time to surrender to Roberts after Cavagnari's murder.

We do not even know how big the guard was. The paper strength of an Afghan regular battalion in 1878 was 600, divided into eight British-style companies; although the war proved most to be seriously understrength. Even so only at the July review did the Guard appear in regimental strength. At Gandamak it was estimated

Yakub's camp at Gandamak. A Graphic engraving of the same scene places the Highlanders just to the left of the picture taking shelter under a tree! (National Army Museum.)



topped with white-covered cork British-pattern sun helmets. Many also suggest that both helmets and doublets originated as British army cast-offs, brought across the Afghan frontier in trade or by stealth. Contemporary black and white illustrations cannot confirm or deny this. But two pieces of written evidence paint a very different picture. First, Hensman states the Afghan army had a large and well-organised clothing department based inside the Bala Hissar, capable of making complete uniforms 'by the hundred': stocks of unissued Highland uniforms were found there when the British entered Kabul. And the description of the Guard by the artist of the *Graphic* makes it clear that the coat colour was of a pattern only worn by pipers in the British army before the Scottish Rifles were formed two years after Gandamak: not scarlet at all, but dark green.

Other Ranks

Ordinary guardsmen, then, wore a dark green Highland tunic all but identical in cut to the latest version of doublet introduced in the Highland regiments of the British Army in 1868. It was single-breasted with eight bright metal buttons, almost certainly brass; with the distinctive gauntlet cuffs and so-called 'Inverness skirts', the piped flaps to front and rear. Close study of Burke's original photograph does reveal some detail differences. The round collar is lower than its British counterparts of the time, and completely plain; there is also no lace visible on the tunic shoulder straps; and all other piping on the tunic appears to match the coat ground. There are also no signs of coloured facings, although other Afghan regiments are known to have had them. But the collars of most of the guardsmen in Burke's plate are in deep shadow; some engraved illustrations do hint that collars could have been red.

Two of Burke's guardsmen are corporals, or *naiks*: the sole direct evidence we have that the Afghan army followed British rank insignia. Only the seated NCO has both arms visible: his two chevrons in white lace are clearly worn on the right arm only.

The long kilts, reaching to below the knee, were described rather hopefully by the *Graphic*'s artist as Macgregor tartan; 'a Rob Roy blouse' was the verdict of two un-named Highland officers in Browne's force. Both these sug-

gest a base of red and white; but beyond that the guard's kilts had little in common with anything made in the Scottish highlands. Burke's plate shows a wide variation of individual 'sets' was permitted, with the red predominating in some and the white in others. Both small and large patterns are visible, seemingly worn at random. The kilts were combined with voluminous white drawers, worn with black canvas gaiters, apparently tightly fixed with three metal buckles; and stout native shoes in black or dark brown leather.

The Highlanders' headdress does indeed look to modern eyes like a copy of the British sun-helmet; but interestingly few contemporaries made the same connection. The artist of the *Graphic* called it 'a felt helmet of no pretty pattern, covered with drab kharkee'; and Burke's photograph reveals the surface of the helmets to have a rough and irregular appearance that almost makes them look half-finished. It also shows the remarkable chinstraps, all far too short to actually fit under the chin. It almost seems as though the guardsmen were expected to clamp the leather straps between their teeth!

Officers

Three officers are visible in Burke's photograph, although there is no obvious sign of any rank distinctions. Two in the background — apparently company officers — wear similar doublets to the men, but better-tailored and with gold piping to the cuff and front pockets. Buff leather gauntlets are hooked over their waistbelts. Their kilts are of one colour, possibly red as there is a significant tone difference between kilt and tunic; trousers, gaiters and shoes resemble the other ranks' pattern. The main difference is in the helmets. A badge is visible, probably the full faced tiger's head adopted by the army as a pun on Amir Sher Ali's name; plus a metal chinstrap and edging to the front peak. The helmets are darker, lower and more rounded than the rankers'; this and the apparent absence of a spike gives them a rather unpleasant resemblance to the headgear of the Keystone Cops.

The third officer — standing with arms folded and apparently disdaining any form of Highland dress — is easily the most intriguing. Unfortunately his headdress is lost in the sunlight, but appears to be a low peaked forage cap with large white puggree. Otherwise he wears undress white trousers

and a braided patrol jacket, apparently also in dark green. That jacket is something of a minor work of art. Apart from the ornate frogging, wide bands of intricate embroidery are visible on the cuff and front skirts. Similar jackets — this time in red and gold — were also worn by Afghan cavalry, which British observers generally saw as the preserve of colonels. It therefore seems likely that the officer in Burke's photograph is the Guard Commander.

Arms and accoutrements

There were some aspects of the Highland Guard's appearance that were rather more than Afghan copies of British originals. Burke's print confirms the Guard — like most of the Afghan army's elite units — were armed with .577 Snider rifles. The Snider — a breech-loading conversion of the Enfield rifle — had been the front-line weapon of the British Army until the appearance of Martini-Henry breechloaders in 1874. They were still relatively new to the Empire's Indian troops. But 5,000 of them, plus 10,000 Enfields, were supplied to the Amir by the British authorities in 1875. Along with the guns came British-issue 17-inch bayonets; and 15,000 complete sets of leather equipment. This was of 1850-pattern, with the single buff leather 20-round 'ball pouch' issued from 1859; identical to that still worn by most British regiments in Afghanistan. The British carefully itemised the shipment: down to oil bottles, bayonet frogs and 50-round ammunition pouches, half in black and the rest in brown leather. They even supplied infantry-pattern brass waistbelt clasps, with gilded versions for sergeants. One can clearly be seen worn by the Highlander in the foreground of Burke's photograph; it does not even appear that the British insignia has been ground off.

Swords were apparently the only weapons carried by officers. The two company officers wear theirs on broad black leather waistbelts. Only the

hilt is visible: of European three-bar style but narrower than the British 1822 officer's pattern. The commander — who wears a dress sword belt — reveals a black leather scabbard trimmed with brass. The blade seems quite short; assuming he is around six feet tall, perhaps no longer than 28 inches.

The fate of the Guard

The last recorded sighting of the Guard is Hensman's, early in October 1879. After that they simply disappear. Any still in Kabul were probably dispersed when rebels took control of the Bala Hissar on 4 October; and as for those in Roberts' camp, even though Yakub was still nominally a British ally, it is hard to believe the British would have let them retain their arms long after defeating the rebel Afghan army at the battle of Charasia two days later. But there is a bizarre but very fitting last glimpse of their uniforms. By mid-October, the British were in control of Kabul and Yakub had abdicated. A mystery explosion destroyed the Bala Hissar, and what remained was ransacked by British camp followers. With winter drawing on, the unissued uniforms in Sher Ali's Army Clothing Department were a particular prize; so the kilts and doublets of the Amir's Highlanders were last seen on the backs of camp followers, strutting and parading through Roberts' camp'. **MI**

Notes:

1. See 'MI' 35, April 1991.
2. *The Graphic*, 21 June 1879; and *The Gordon Creeds in Afghanistan*, ed. William Trousdale, London 1984, p.29.
3. See Howard Hensman, *The Afghan War 1879-80*, London 1881, pp.320ff.
4. Major Mitford, *To Kabul with the Cavalry Brigade*, London 1881.
5. Where they were recorded by several observers, notably Hensman and Mitford, forming mock 'honour guards' while rebels were executed.

Highland guardsmen from the *Graphic*



Croatian Hussar
officer, late 16th-
early 17th century



See description on page 33